

"THE TAILOR AND CUTTER"

Students' Preparatory Instructor and Guide.

Introduction.

During the many years Students have been received at the TAILOR AND CUTTER Office, and qualified to take a position in the Cutting Profession, we have had many opportunities of knowing what are the qualifications required for the Cutting Room; and also wherein those who aspire to such a position are occasionally found defective. Young men sometimes make a mistake by thinking that all that is necessary for them to do, to find their way into the Cutting Room, is, to save ten or twenty pounds to enable them to come to the TAILOR AND CUTTER ACADEMY to receive a series of lessons extending to a month or more. Our own observation goes to prove, that some at least wake up to their mistake when it is too late. Whatever the advantages or opportunities a young man may possess, he will never become a successful cutter, without perseverance, application, and some amount of determination brought to bear in acquiring the art, and overcoming every difficulty. All things are possible to the Student who resolves he shall be a cutter, and understands somewhat what his resolution involves; but so much depends upon application and perseverance, that we never give or guarantee either in our prospectus, or when we take a Student's money, that we shall procure him a situation. The probability of his securing one depends upon the use he has made of his instruction and the opportunities

conferred upon him in our cutting rooms. Those Teachers who do so—and there are some who do—only deceive their victims, which many have discovered and continue to discover to their bitter experience, when their money and time is wasted and their opportunity lost.

Our Students who are capable of taking a situation at the end of their period of tuition, very frequently receive an appointment before leaving, and when this may not be the case, they are not long, as a rule, in procuring one; but in such matters we treat all our Students with the utmost frankness, and take every opportunity of informing them what is required to fit them for taking a position in the cutting room.

A Note of Warning.

In the tailoring, as in every other profession, there are many young men desirous of improving and elevating their position. Many, before they have completed their time in acquiring the practical part, aspire to, and dream of, being cutters. Masters' sons also, having no practical knowledge of the trade, and having previously resolved not to enter it, reconsider the matter, and determine to become cutters; many such are to be found among the Students in our Cutting Rooms. Intelligent and aspiring journeymen there are, who consider they ought to do something to improve their position and take a step in advance from the Board to the Cutting Room; and very varied are the means they use to qualify themselves for the positions to which they aspire. Not a few of

the best cutters extant emanate from this source. But whatever the position, all are alike in this, that perseverance and application are essential to success. Where young men, and occasionally those of mature years err most frequently, is in having very inadequate conceptions of what is really required to fit one to take a position in the Cutting Room. Having a strong desire to improve their position, and not knowing the proper way to go about it, many of them become the easy prey of adventurers, who set themselves up as Teachers of Cutters. Far be it from us to say one word against any cutter who tries to turn an honest penny by giving lessons, after his day's work in the evening. But the frequency with which young men who come to our office as students, inform us that they have parted with sums of money to such, without acquiring anything which was of practical use to them, demands of us—if we would be faithful to those we address—to warn young men to examine and consider carefully what they are to receive before they part with their money. We have been told, and in one or two cases we have known it to be the fact, that those who—judging from the reports which appear in our columns—appear to take a leading part in Foremen's Society discussions, turn this to practical account in the way of procuring students. There are many able men who take part in these discussions, whose words spread knowledge wherever *THE TAILOR AND CUTTER* is read: but it does not invariably follow, that those who speak the most, are the best fitted to take a leading part, or to qualify the "young idea" for taking a position in the Cutting Room. To teach the Art of Cutting effectually, requires more than ordinary talent. It not only requires long and varied experience as a cutter, but it is also requires experience as a teacher, so that the art may be imparted to the uninitiated in the best and most effective way. The success of Students who have been to *THE TAILOR AND CUTTER ACADEMY*, is doubtless quite as much due to the experience we have gained in dealing with large numbers of young men every season, of every grade of tact and intelligence, as to the reliability of the systems taught.

Since the previous editions of this work appeared, the largely increased number of

Students at our Office, has necessarily led to very extensive additional facilities and arrangements being made in connection with our Cutting Academy. As some account of these will doubtless be interesting to the readers of this work, this will be found in an Appendix at the end.

Preliminary Work.

The task before us, however, is not so much to discuss where Students will best acquire the Art of Cutting, as to instruct them how best to do their own part towards fitting themselves for the Cutting Room; and we cannot impress upon them too strongly, that personal effort forms a very important feature in it. Though this treatise will be thoroughly practical throughout, its object is not to teach the Art of Cutting, as that is usually understood. It is rather the more important one—to those to whom it is specially addressed—of giving lessons and hints in connection with what we may term the preliminary stages in cutting; showing what those who are anticipating a cutting career should be doing in the meantime, so as to gradually fit themselves—when the proper time comes—for applying to a thoroughly competent teacher, with the view of completing and perfecting their studies, and so fitting them for a position in the Cutting Room, under circumstances more likely to insure success than is frequently the case.

These remarks, when they appeared in the former editions of this Treatise, were by some misunderstood; there being many—as we know from those who come to our Cutting Rooms—such as master's sons, and others, who wish to acquire the Art at once, but who have first asked the question: Is all this preliminary work indispensable? It is not indispensable; the matter of teaching and acquiring the Art of Cutting at first is simply a little more difficult, and the time of tuition may require to be somewhat longer. The present series of instruction is addressed specially to those who are anticipating a cutting career, and having resolved shortly to place themselves in the hands of a teacher, have time and opportunity meantime to give some attention to the matter.

It will be easily apparent to anyone, how-

ever inexperienced, that one month's tuition—abstractly—without any previous preparation, and where the student knows not how to handle or use the chalk, is inadequate to fit a Student to occupy a responsible position in the Cutting Room. Under the circumstances, two months, or at least six weeks are required, and when convenient, a previous preparation of self-tuition is certainly desirable, though not perhaps in all cases indispensable, to insure immediate success,—a preparation which is within the reach of most young men, however small their resources may be. It is to direct such in this preliminary work, which we now attempt to supply what has hitherto been, not a "missing link" only, but in some cases, the lack of the *first* link towards ultimate success in a cutting career.

The first important preliminary, is to acquire

The Art of Using the Chalk.

A good system of cutting is, doubtless, of vital importance towards success in cutting; but it is of comparatively little value in the hands of one who is incapable of draughting it out properly, and of infusing into his draught something of artistic taste; and so it is that the same system in the hands of two different men may, and it frequently does, produce very different results; and this entirely from the way the system is drawn out and applied. Most systems of cutting as hitherto published, have been addressed to practical men, and it is consequently taken for granted, that the student or reader is capable of draughting according to instructions; thus rendering works on cutting almost valueless to the uninitiated. Our readers will have no difficulty in understanding that a Student who comes to our office, who has previously practised draughting with the chalk, will more readily make progress with his studies, than one who has never practised at all, and has the art entirely to learn. We receive however numbers of the latter as Students at our office, and most of them turn out well; the process is simply a little longer, and at first a little more difficult. The first thing then the intending Student should do, where time will admit, is to begin by practising and acquiring the art of draughting. This he can do without a teacher, by simply following a few

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A First Lesson.

Diagram 1. Plate 1.

Here is the body part of the pattern of a single-breasted University Morning Coat. It is reduced to a sixth scale, which means that this diagram is one-sixth part the size of the full size pattern. You will observe that the three pieces of the pattern, the back, sidebody and forepart, are laid together, and the pattern in this position is put into two sides of a square, or rather, three sides of a square, the centre of back forming one side of the square; you see a number of dots made on the outline of the pattern. Now suppose the pattern removed, and the round dots left; one accustomed to draughting would have no difficulty in producing the pattern from these dots, by simply running the chalk from the one to the other. But you will easily understand that an unpractised hand might ruin a pattern by imperfect draughting, all these points notwithstanding, simply because the lines from one point to another were not drawn correctly. If this is understood it will form a good **FIRST LESSON** in the Art of Cutting. Proceed as follows: Take a well-formed pattern, one that has appeared in **THE TAILOR AND CUTTER** or one can easily be procured from **THE TAILOR AND CUTTER Office**.^{*} Form a square on a large sheet of paper, or a piece of cloth laid out smooth on a table will be better, as the chalk marks can more easily be rubbed out. Make your square by a cutter's jointed square, as it is important that the square be perfect. Now place your pattern within it, as shown by the diagram 1. The width from A to B will, of course, be regulated by the width of the pattern; and when you have got the width, you will draw the backseam line by the square, and this will guide you in placing the pattern in proper position.

Now the pattern is properly laid in the square as our illustration shows, make a small mark on the cloth at each point of the pattern, just as you see the dots on the shaded diagram; then

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remove the pattern and stem it upon the cloth, by running chalk lines from one point to another. Having done this carefully all over from point to point, you will then see how like it is to the pattern, by placing the pattern on to it. You ought to repeat this at least so times, or until you have acquired the art of draughting gorge, shoulder, armp, and all the other lines both quickly and correctly by the "rule of eye," guided by the data, till you are able to draught it as correct as the pattern. Students cannot fail to recognise the importance of learning to draught with correctness and good taste. Though this is the first lesson in cutting, experience will soon teach you, that to be able to impart good taste in draughting, ranks among the most important acquisitions of a cutter.

To Draught by System.

Second Lesson.

Our Students having now—as we shall suppose—acquired the art of placing a pattern in the square, and draughting it quickly and correctly as we have directed, we will now proceed a step further, and show how the same coat (diagram 1) can be produced by system, that is, without the aid of the pattern. Any system will do for our purpose, and the more simple it is the better. We shall, therefore give a system which has appeared in the columns of *THE TAILOR AND CUTTER*, forwarded by one of its readers. The author entitles it "Simplicity Simplified," and it ought surely to be simple enough. He states that he has used the system with great success. We give it therefore, simply as an illustration of how a coat may be produced by system. Again, we state, that it must be understood throughout, that the object of this treatise is not to teach the Art of Cutting, but simply to give the young man who aspires to be a cutter, some idea of what the art really is, and

what he has to acquire, before he can take a position in the cutting room.

Diagram 2. Plate 1.

This diagram, then, shows how the draught can be produced by system, and these are the few instructions that accompany the system. Mark on the top line A to B by the inch tape $2\frac{1}{2}$, $9\frac{1}{2}$, 13 , $16\frac{1}{2}$, 3 , $22\frac{1}{2}$. Make a mark at each of those distances from A. B to C, 3 inches; B to D down on the square line 3 inches. On the square line A to E mark as follows: $4\frac{1}{2}$, 6 , 9 , 17 , 19 . Draw a line with the square out from F, and mark on it 8 , $11\frac{1}{2}$; and from G in the same way, marking $7\frac{1}{2}$, 8 , $12\frac{1}{2}$. From H $4\frac{1}{2}$, $9\frac{1}{2}$, 13 , 23 . From I, $2\frac{1}{2}$, $3\frac{1}{2}$, 8 , $9\frac{1}{2}$, $22\frac{1}{2}$. From J, 2 , $3\frac{1}{2}$, 8 , 9 , $22\frac{1}{2}$, and $1\frac{1}{2}$ down from this latter measure. The horizontal line from I J finds the front of armp, while the parallel line from H to 23 finds the bottom of armp. The shoulder drops $2\frac{1}{2}$ from $9\frac{1}{2}$. These instructions to find the points constitute the system, and will form a good **SECOND LESSON** in producing the pattern by system. The points are found by the inches on the common inch tape from the square lines, instead of being marked from the model as in the first lesson.

The skirt and sleeves can be produced upon the same principle. You can acquire the art of draughting these by placing them in the square, and marking the points the same as you have done with the body. We purposely withhold diagrams of these, as it is desirable you exercise your own judgment in placing them in the square.

You will observe this pattern is 36 breast and 34 waist. These are not proportionate measures. In a strictly proportionate figure the waist is 6 inches smaller than the breast; but 4 inches is more like the average found in daily practice, and 4 inches is the difference we make in the model patterns supplied at the **TAILOR AND CUTTER Office**.

Three Methods of Cutting.

Our Student having now, as described in the previous section, acquired the art of draughting every part of a coat—by which we mean, the art of draughting correctly the outline of a pattern—we shall proceed a step further in the art of cutting and begin by stating that there are two distinctly different methods or systems for finding the points in draughting a coat. The one is by the *Breast Measure*, and the other by *Admeasurement*. A third method of cutting is by *Block Patterns*. A word, then, of explanation on each.

Breast Measure System.

Cutting a coat by the breast measure simply means that the various points are found by divisions of the breast measure. For example, from A to F on dia. s, Plate 1, should be one fourth of the half of breast measure; to H, which finds the depth of armpits, is half of breast measure, and so on for finding all the points for draughting the coat, each being found by certain aliquots or divisions of the breast measure—that is, so far as the widths are concerned. It will at once be seen that the length of waist or length of coat could never be found by the breast measure in the case of men above or below the normal height. The depth points must, therefore be found by the breast measure taken on the figure. There are innumerable breast measure systems, for though the basis of operation is the same—the points being found by divisions of the breast measure—there are at least a hundred different ways of applying the method, the result in each case supposed to be the same, in producing a pattern which will fit a proportionate figure, which in all these systems profess to do.

Admeasurement.

Admeasurement systems proceed upon an entirely different principle, each point of the pattern being found by direct measures on the body. The breast measure and its divisions play no part at all in admeasurement; indeed, in some cases of admeasurement cutting, it is not even necessary to take the breast measure.

In order that you may have a perfect idea of cutting by admeasurement, we have prepared two figures illustrating the way in which the measures are taken for cutting a coat by an admeasurement system, and also a draught of a coat showing how the measures are applied in procuring the different points by which the pattern is applied.

Plate 2.

Nothing could more clearly or accurately present to your view the operation of Admeasurement cutting than these illustrations. By back and front view, the two figures show the lines the tape traverses, to acquire the measures of the different parts of the body, and the young student will have no difficulty in tracing the tape from the starting point on the back to its finishing point.

Plate 3.

Turning now to the diagram 3, you will see the application of these same measures in draughting the pattern, the letters on the figures, and the same letters on the diagram, showing the application of each measure taken on the body to its corresponding position on the pattern. Let it be understood, however, that these illustrations are given simply to show the principle of Admeasurement Cutting, and not as a system to ask anyone to adopt.

As each of these two Systems of Cutting have their patrons and advocates, it may be further instructive here, to give in few words, the grounds upon which each advocates the excellence of the one method over the other.

Admeasurement Cutters hold, that as no two men are formed exactly alike, and as, in any given number of men, considerable divergencies are certain to be found, so it is impossible to fit each equally well, without taking the actual measures of the body in some such way as our two figures on Plate 2, show. That by taking such measures, and applying them to the production of the pattern in the way diagram 3 shows, or in any other way

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their system directs, is the only way in which different men of different forms can be fitted equally well.

Cutters by Breast Measure Systems, on the other hand, say that these measures are not necessary to the fitting of men in their different forms; and they say, further, that such measures, from its being next to impossible to take them with perfect exactitude, more frequently lead the cutter astray, than produce perfect fits for the men thus measured. While a breast measure system will only produce a garment for a proportionate figure, which is probably more the exception than the rule in the ordinary run of customers, reliance is placed upon observation and judgment, in adapting the pattern to the special form of each figure.

Our Own Idea.

Such, very briefly, are the claims of the two systems. Many cutters, we ought to add, supplement cutting by Breast Measure, by one or two Check Measures, such as the shoulder or scye measure, which is of course combining to that extent the principle of Admeasurement; and this combination is, we think, the most sure and practical way of cutting by system direct. Our own opinion is, that neither of them abstractly, is a perfectly sure method of fitting the human form. Those who cut every coat by admeasurement, pure and simple, are the exception among cutters, and they will generally be found to be those who have made the system their very special study; in most cases indeed, they have made it a hobby. We by no means say that Admeasurement Cutting is impracticable, or that perfect fitting garments cannot be produced by the system. But we regard cutting, from our standpoint, as a profession which young men adopt with the view of procuring a respectable livelihood; that system of cutting, therefore, which combines within itself, the most expeditious and the surest method of fitting the varied forms of men, is undoubtedly the one which ought to be adopted and practised. The present generation is too sternly practical, and competition is far too keen, for men to waste their time on scientific theories, if the same, and even better results, can be procured in a more direct, simpler, and shorter way. Our

counsel, therefore to young men is: adopt the method of cutting which secures the best and most satisfactory results in the quickest and the easiest way. In cutting, the greatest expenditure of mental force and strain does not always secure the best and most effective results.

Systems judged by Results.

What, then, do we recommend as the most practicable? We recommend that which we know to be the most generally successful. We can say positively, that the most successful cutters in high-class trades do not cut their garments by admeasurement. Some years ago, when the late Mr. Middleton was principal cutter at Hill's, in Bond Street, he was reputed to be the first cutter in London; and it is also a matter of repute, that his system of cutting consisted of a few thumb-worn block patterns with which he cut all styles of garments, and the garments also of nearly every form of customer. He was none the less a genius on that account, for quite as much ingenuity may not only be expended, but is really required in such a mode of cutting, as in the most laborious and complicated methods by which the whole of Wampen, or some intricate admeasurement system is thrown into the cutting of a coat, with this difference in result, that the more simple and expeditious method is likely to be the most successful. The cutting in many first-class firms is done upon the same principle Mr. Middleton is said to have followed, which is practically the breast measure system, and if breast measure produces a pattern for a proportionate figure only, why not start to draft the coat with a pattern already cut the size of the customer, and bring your judgment to bear in adapting it to his form? This is what is understood by cutting by block patterns—the cutter proceeds to draught his coat by a model or block pattern of the same breast measure as his customer, and adapts it to any special peculiarity in his form as he proceeds.

Scientific and Mechanical Cutting.

But there are two ways of cutting by Block Patterns, and these we may term "Scientific" and "Mechanical." We term it Mechanical

their system directs, is the only way in which different men of different forms can be fitted equally well.

Cutters by Breast Measure Systems, on the other hand, say that these measures are not necessary to the fitting of men in their different forms; and they say, further, that such measures, from its being next to impossible to take them with perfect exactitude, more frequently lead the cutter astray, than produce perfect fits for the men thus measured. While a breast measure system will only produce a garment for a proportionate figure, which is probably more the exception than the rule in the ordinary run of customers, reliance is placed upon observation and judgment, in adapting the pattern to the special form of each figure.

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cutting, when one procures a model pattern to a given breast measure and style, and cuts his coat exactly by it. But we are disposed to term it Scientific, when models are used in the same way as we have explained above. The pattern, as used by many cutters, consists of the back, sidebody, and fore-part. It embodies no style of coat, the forepart being that of a Frock coat without the lapel, the front

edge of the forepart representing the centre line of the body, so that if we explain somewhat in detail the art of cutting by block patterns, we shall be explaining what must necessarily form part of every system of cutting. This we do rather for the purpose of showing intending students what the art of cutting means, than for the advocating of any particular method of acquiring it.

Cutting by Models.

We begin by showing how

The Different Styles of Coats

Are produced by such a pattern as we have just described—the Frock model, minus lapel. As nothing can make any matter so clear as an illustration of the thing itself, we cannot more effectively convey this to our young readers than by transferring here two of the diagrams from Mr. Falconer's able and exhaustive work on "The Art of Cutting by Model Patterns"—a book, by the way which ought to be in the hands of everyone desirous of acquiring a practical knowledge of cutting.

Turn then to

Diagram 4. Plate 4.

AT THE END OF THIS TREATISE.

The shaded part of this diagram represents the front of a Frock coat pattern, while the dotted line in front represents the addition which requires to be made for the present fashionable Morning coat, buttoned four buttons. The gorge is raised about three-quarters of an inch in front, a full inch is added at the top button, if the edges are to be bound, and about two inches at the bottom button, as the line shows.

Diagram 5.

Shows a variety of styles. The solid lines representing the Frock; it will be observed by the inner dotted line that the pattern is reduced for a Dress Coat, this is required from its being worn open, to show the vest and shirt front. C line shows the Morning coat button-

ing one button; E the double-breasted coat buttoning one button; and F, or the pattern complete, showing the double-breasted University. We shall not stay longer to dilate upon the principle of operation in producing these styles. This of itself would form a special study in connection with the art of cutting. Styles of coats change more or less with each returning season, and it not unfrequently puts the discrimination and judgment of the cutter to the test, to impart a new style to a coat. The next point is the adaptation of model patterns to

Different Forms of Men.

It is here where the ingenuity of the cutter must be brought to bear, and where any science there is in cutting should be found. It is a simple truism to repeat that in few cases indeed will the model, as it is, be suitable for the customer whose breast measure it represents; and a very important matter to begin with, is that the cutter should know exactly what his block will produce, and the form and outline of customer that it will fit. If this is clearly impressed on his mind's eye, it will become an easy matter to discern the alterations that will be required from the block for the variety of forms of the same breast measure for which he has to cut. It is these adaptations from the normal or block pattern, to make it fit gracefully and perfectly every customer who presents himself to be clothed, which constitutes the art and science of cutting. We have heard experienced and successful cutters say, that they would not take £5 for duplicates of their block patterns which

they have been perfecting for a number of years. This is also the secret of the great success of, and large demand for THE TAILOR AND CUTTER MODEL PATTERNS. They have been our special study for the last twenty years, certain little improvements being embodied every season, till they have reached the perfection which will be found set forth by those who are using them, in the selections from the many testimonials which we occasionally publish. We mention these things to show, that practical experience is the best and most successful teacher in a cutting career. In teaching the Art of Cutting, we lay down certain principles of operation, but the success of these in practice must lie entirely in the skill in which they are applied to each individual customer. We cannot follow our Students into the Cutting Room, and direct them how to adapt principles to fit each customer; their own judgment must be brought to bear, and its proper exercise constitutes any art there is in cutting. To make this perfectly clear to our young friends, we will again resort to illustrations, and give another of the Plates of Diagrams from the work to which we have already referred, "The Art of Cutting by Model Patterns."

Plate 5.

The shaded portions of the diagrams represent the normal or model pattern, while the alterations marked show what is required for a stooping figure. If you will, for a moment, imagine an extra erect man, you will at once see that his coat requires more length in front, and less material in the back. The pattern on this Plate is represented as being cut across from G to P, but instead of opening, the pattern laps, which flattens the back, and produces the change in the pattern at top and bottom, as shown by the dotted lines. The back of an extra erect figure being contracted, the back and round of sidebody of the pattern or material is reduced to meet this. The sleeve also shows the changes required for this class of figure. Exactly the opposite treatment, as shown by the alterations marked on the pattern below, require to be made for the stooping form. These diagrams illustrate clearly enough the principles upon which the model pattern is altered to suit two different classes of figures, which deviate from the

normal; viz., the extra erect and the stooping. Upon the same principle can alterations be made in the model, to meet every form of figure; but that which is most required to enable the cutter to fit such figures with some degree of certainty is

A Sound Judgment,

Brought to bear in discerning the amount the customer deviates from the normal. If he stoops—how much does he stoop, and to what extent must I alter the pattern to meet it? and so with every figure which deviates in any way from the normal form. It is of the first importance, when measuring a customer, to see what the form really is, and to know the deviations—if any—which will be required from the model pattern to meet it. We teach our students the deviations to make from the normal, for the varied forms of men, but it is judgment brought to bear in practice which must guide the cutter in the application of principles in cutting. There are customers with short and thick necks, others with long and small necks; some with square shoulders, others with sloping shoulders; some fully developed round the shoulder and scye, others poorly developed in the same region; some hollow-waisted, others straight up and down, measuring as much at waist as at chest; some carry their heads and arms forward, others carry the same members backward. But we need not extend the list; this, however, we wish to say, that there is no reason why one and all should not be perfectly fitted; the only reason, where fair opportunities exist, must be found in the incapacity of the cutter to do it.

All this appears to us, and doubtless also to cutters of any experience, as a stringing together of so many truisms; but let the young man who aspires to be a cutter, read, mark, and inwardly digest these simple truths, for they form the only sure foundation to success.

Another important feature in the Art of Cutting and Fitting, lies in

The Art of Trying On.

Trying-On is simply a means of testing the garment before it is finished. It enables the cutter to make any necessary alteration, and thus secure, as near as possible, a perfect fit before the garment is sent home. Such is the

they have been perfecting for a number of years. This is also the secret of the great success of, and large demand for THE TAILOR AND CUTTER MODEL PATTERNS. They have been our special study for the last twenty years, certain little improvements being embodied every season, till they have reached the perfection which will be found set forth by those who are using them, in the selections from the many testimonies which we occasionally publish. We mention these things to show, that practical experience is the best and most successful teacher in a cutting career. In teaching the Art of Cutting, we lay down certain principles of operation, but the success of these in practice must lie entirely in the skill in which they are applied to each individual customer. We cannot follow our Students into the Cutting Room, and direct them how to adapt principles to fit each customer; their own judgment must be brought to bear, and its proper exercise constitutes any art there is in cutting. To make this perfectly clear to our young friends, we will again resort to illustrations, and give another of the Plates of Diagrams from the work to which we have already referred, "The Art of Cutting by Model Patterns."

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Trying-On is simply a means of testing the garment before it is finished. It enables the cutter to make any necessary alteration, and thus secure, as near as possible, a perfect fit before the garment is sent home. Such is the

theory of Trying-on; but most cutters know that it by no means follows that all garments that are tried on fit and please the customer. It requires a cutter of some judgment, acquired by practical experience, to make the necessary alterations, which will transform a defective coat into a good fitting one. So important a part does this matter of trying-on play, in practical cutting and fitting, that one of the ablest, most practical, and valuable of our published works is specially devoted to the subject, the author being a practical cutter of considerable experience. We will give one plate from this work with the view of showing our student friends what trying-on really means. Those who wish to become successful cutters, will not fail to procure the work itself, which is worth to any cutter many times its cost.

Plate 6.

The object of this work—entitled “The Art of Trying-On” is to show by a series of practical illustrations, how nearly every conceivable defect in a garment can be remedied. The objects and limits of this treatise will not permit our giving all the matter referring to this plate, we shall therefore confine our quotation to that which refers to diagrams 10, 11, and 12; this will also serve to show the manner in which the author treats his subject.

Humouring a Customer's Whims.

“Not very long since we were called upon to make a coat for one of those whimsical, difficult to please class of customers, who do not know what they really want; and as the coat was troubled with a very common defect, which is always being met with in practice, we have thought it might serve a good purpose if we introduce it here. The customer, who was a man to all appearance of ordinary build, had seen one of our coats upon a friend, which he very much admired, and said he should wish for one like it; but as the style was rather old, the coat being a S. B. University buttoning two, and he, judging by the way he was dressed, rather a fashionable man, we were doubtful if he would like it, and suggested it should be made to button three. We were further influenced in this by the fact that the gent to whom he alluded, was rather short in stature, so that a coat buttoning only two

would not have that cramped appearance upon him, that one with more buttons must of necessity have; while my customer, being, if anything, rather above the ordinary height, could carry the extra button, and at same time have just the same appearance in his garment. However, as he still adhered to his idea of having a two button coat, the garment was got ready to try on in that way, we taking care to have our inlay on the front, so that it could be altered if desired. On the day appointed, the gent called to try-on, and his first operation after getting the coat on his back, was to thoroughly examine himself in the glass. After having done this to his entire satisfaction he turned to us and said: ‘What I remember of Mr. Jones’ coat, I do not think it opened quite so low down, and if I mistake not, his did not show so much of the vest as this does.’ ‘Quite true, sir,’ we replied, ‘and that was the reason we wished to make the coat button three instead of two as Mr. Jones’ did.’ ‘Well,’ he said, standing before the glass again, and holding the turn up higher with his finger ‘that is where I should like it to open to,’ and drawing the edges together at waist with the other hand, ‘I do not care to show more waistcoat than you now see.’ Carefully pinning the coat to just as he held it, we called attention to the distance the buttons would have to be apart if he still adhered to his first order of only two buttons. This brought forth another examination in the glass, and some seconds silent meditation at the end of which he asked, ‘But cannot you devise some means whereby I can have it in this way with only two buttons?’ We must confess, at this point we began to be slightly irritated with our customer, but of course did not let him see it, for the tailor should always bear in mind that no matter how unreasonable his client may be it is his duty to bear with him, and try to make the best of it. With this thought uppermost in our mind, we tried to show him, that owing to the distance the two buttons stood apart, the effect would be quite out of harmony with the general character of the coat; but we will not detain our readers by giving any more of his

Frivolous Objections,

“Suffice to say that in the end we gained our point and he consented to have his coat buttoning three. But we had not yet got to the end of

the ordeal, for there was a looseness at the top of sideseam, which we had already seen and made a mental note of, but which had up to the present escaped his observation. Going once more to the glass he took a survey of his back for the purpose of seeing if the waist length met with his approbation, and in looking over his shoulder to enable him to do this, he of course created wrinkles all over the back of his coat, which he was not slow in calling our attention to, attributing it, as many are apt to do, to the coat being very much too large in the back, while it is really but a natural result of the position they are in, having but little to do with size. Having satisfied him on this point, and taken sundry little orders which he wished attended to in its completion, we were not sorry to see the back of him as he walked out of our place of business. It is almost superfluous to add that a client such as we have here depicted, requires a considerable amount of tact and adroitness on the cutter's part to enable him to deal successfully with him; indeed he will tax to the uttermost those various qualities which combine to make a cutter thoroughly succeed in his trying-out room.

"It was with no small misgiving as to our ultimately pleasing our fidgety customer that we set about altering his coat. The first thing we did was to re-cut the front; which from having left a good inlay, was a very easy affair, and is clearly shown in diagram 10, therefore needs no further comment."

A Special Chapter is added to this case, on

Fulness at Top of Sideseam,

"A very wide field to wander in, arising as it does from so many causes, each requiring a different cure; we therefore propose devoting our special attention to this defect, which is perhaps, the most frequent alteration the cutter is called upon to deal with.

"One of the most fruitful sources of fulness at the top of sideseam in a coat, is its being cut too much in at the waist behind, or in other words there is too much taken out between the back and sidebody at natural waist line, the tightness thus caused throwing out the seam above; for it should always be borne in mind, that if a seam is unduly compressed at one end, it is sure to foul at the other. The

alteration that would probably first suggest itself to the mind, would be to take it in at the top where it is full; but if fully satisfied that it arises from the cause just mentioned—and before making an alteration of any kind, the cutter should always be careful to ascertain as far as possible, the cause of the defect—the proper course to pursue would be to make use of the inlay left at the bottom of sideseam, and let it out to the extent required to allow the top to fall closely to the figure. This alteration is in effect just the same as taking in at the top, with this important advantage, that it does not reduce the size of the coat. The truth of this may be easily tested by taking two side-body patterns exactly alike, and altering one by each method, afterwards laying one on the other with the sideseams in the same position, when that which has been taken in at the top will be found to be that amount smaller all down under arm seam, thus clearly demonstrating that the coat has been reduced. This alteration is shown by thick lines on dia. 11.

Another Cause of this Fulness,

"And which is occasionally accompanied by a falling away from the waist behind, is found in too little round over the blade bone, to allow the garment to fall to the figure above and below. If this is suspected to be the case, it may be ascertained when the coat is being tried on, by ripping open the seam at the part affected, while the coat is on the customer; should it then sit snugly where it was previously foul, you may be sure you have hit upon the cause of the defect, and may alter as diagram 12, letting out down under the arm as shown by the thick line on diagram 10, to make up what the coat has been reduced. This fault is also one of the many that can be traced to a defective balance. When such is the case, it is almost sure to be combined with some other error; such as straining from the shoulder to the hips, and very frequently tightness of the scye. When it arises from this cause, the proper cure will be to lengthen the front shoulder, and in many cases to make it more crooked also, the immediate effect of the alteration being to give more room to the waist at back, and thus allow the coat to come to the body at top. Diagram 10 plainly shows how this alteration should be made."

The above is valuable here, being a brief chapter of a cutter's experience, and showing the difficulties with which a cutter has to contend, and how these difficulties may be met.

There is just one other subject upon which we will touch, connected directly with cutting, which is

The Use of Graduated Tapes.

Brief as our treatise is, it would be incomplete without an explanation of these tapes, now they are so generally used, no cutting room being without a Set of Graduated Tapes. Suppose, then, a cutter wanted to enlarge a pattern from a 36 to a 40 breast measure; this could be done simply and effectually by a graduated tape. In draughting a pattern by a breast measure system for a 36 breast, the ordinary inch tape would be used; but in draughting a coat for a 40 breast customer, you would use a 20 tape, and proceed to find your points by the divisions of the tape, the same as you would the ordinary tape for the 36 breast; the inch or unit of the 20 tape is simply that much larger. A breast measuring 36 inches—the 36 inches is 36 parts or units of the whole. But take a length of clean tape, with no inch marks on it, and take the width of a 40 breast customer, and divide this on the clean tape into 36 parts or units, and you have at once a 20 graduated tape; the tape is of course 20 inches long, but being divided into 18 parts or units, can thus be used as the ordinary tape for a 36 breast; and you can proceed to draught your 40 breast coat just as you would a 36 coat with the common inch tape, the additional size of the unit of the 20 tape producing the larger size coat. The thing is so very simple, that we find a difficulty in finding the simplest way to explain it. If you wish to reduce or enlarge a pattern, you must place it in the square, the same as diagram 1, and find the points on another square by a tape corresponding to the size of the pattern you require. If you wished to enlarge a 34 to a 38 pattern, the

40 tape would have to be used, because your original pattern is two inches below the standard size. Dr. Humphreys has recently introduced important improvements into his Registered Graduated Tapes; see advertisement in another part of this work.

General Summary.

Our object in this treatise does not require that we enlarge further upon the Art of Cutting, and we have already said enough to give a general idea as to what the art embraces, quite as much as is required for a young man who has just conceived the idea of being a cutter.

Let us summarize the ground we have gone over. We began by showing you how to proceed to acquire the art of draughting quickly, correctly and tastefully, and how to chalk out a pattern in the square. Then follows instructions as to how the same pattern can be produced by system. Cutting by Breast Measure and Admeasurement Systems is then explained, and the special features of each system—upon which their patrons advocate the superiority of the one system over the other—is then set forth, which is followed by our own view of what we consider the most practical and expeditious method of cutting. Cutting by Model Patterns is then fully explained, treated both as a mechanical and scientific operation. How to produce different styles of coats is also explained and illustrated, and how any style of coat may be produced from the Frock Model, by the exercise of judgment and taste in adding on and taking off, so as to produce the style of garment required. Then follows the question of deviations from the normal figure, the principle upon which defects in fitting are remedied. Lastly, comes, an explanation of the use of the Graduated Tapes. We now proceed to another section of our subject which we know will be of considerable value to aspiring young men.

Success in Business.

SOME OF THE NECESSARY QUALIFICATIONS TO SUCCESS.

The previous sections of this treatise have specially referred to cutting—to the first steps in advance towards acquiring the art, with the view of leading the young aspirant on to a cutting career; and as our object has been more to give an idea as to what the art of cutting embraces than to teach it, so we come now to remark, that when a young man has acquired the art of cutting, even to the length of cutting to measure with some degree of accuracy, success as a cutter and success in business do not follow as a matter of course. This being so, it may be of equal importance to some of our readers, to show further that success in business or success as a cutter is something quite different from simply being able to cut. It is well the student should bear in mind what the ultimate object of acquiring the art of cutting is—which is to enable him to acquire a respectable and comfortable livelihood, and that the exercise of all his wits will some day be required to turn his art to good account. Many cutters who have devoted the greater part of their waking hours to the study of the art, have met with very little success; and though to some young men, to whom our remarks are specially addressed, it may be early days for much concern as to business success, it is not too early to know that success is dependent on something more than simply acquiring the art of cutting.

The time for Practice and Study.

Always bearing in mind that we are addressing young men who have just begun to think of devoting themselves to cutting, a word of direction and guidance as to the time which should be devoted to practice and study may be opportune. Suppose, then, that our reader is an intelligent young man, whose apprenticeship is drawing to a close; or one who has but recently acquired his freedom, and in circumstances where the taking a position in the cutting room is not a matter of the immediate present; in such cases two evenings a week would be enough to devote to the practice and

the study of our "trade literature." It is only of very recent years that the cutting profession has had a trade literature, and the greater part of this has been introduced under our own auspices; and it is based upon subjects which but twenty years ago, had never occurred to anyone to write upon. The works themselves have created the necessity for their existence, as the large and continued demand bears testimony; and it is only a matter of time and convenience, before the works we have already published are augmented by several others. When we regard the cutter as something more than a cutting machine, bound to follow certain rules of procedure, we have no difficulty in finding subjects upon which to found a trade literature. This, however, by the way, has some justification—if such were required—of the remarks we now address to our young friends.

We are not likely to make much progress in our profession, unless a considerable portion, indeed the larger portion of our time and attention is devoted to it. But we pity the poor man whose *whole* time and attention is engrossed in his business, and who can take little or no interest in anything beyond it. A cutter who had taken lessons at our Office some years before, called to see and report progress, as many of our former students do. He spoke somewhat exultingly of his success, giving as the ground of it, the fact that he spent all his available time in studying the art. "On a Sunday afternoon, for example," he said, "I get my two boys in the parlour, and spreading the cloth over the table, we have several hours chalking." Apart from the question as to whether it is right or wrong to do so on a Sunday, such a man is much to be pitied; for he can form but a very low estimate of the purposes of our life.

Other Objects of Study.

But our young friends we are now addressing might very well give the whole of their available evenings towards their future advancement,

so that these may embrace at the same time, recreation, at once instructive, healthful and elevating. We repeat that two evenings are enough for chalking and studying the art of cutting; for even at this early stage, it should be borne in mind that the cutter in a respectable or first-class trade should possess both intelligence and culture. We have seen cutters of such trades, who possessed little of either, but they appeared to very great disadvantage. The young man who is looking forward to a cutting career in good firms, must be something more than a mere cutting machine, however excellent. He should cultivate a taste for reading, so that he may be able to converse on other subjects than cutting. Books on all subjects are within easy access of all who desire to read them. In every town, and in many small towns and villages, are found young men's literary societies, which when well conducted, are excellent for drawing out the intellectual, or cultivating the social faculties, which is important for the first-class cutter. Even if young men cannot attain to a high degree of culture, it is well to aim at something beyond one's present position; and in any case, the more refined pleasures arising from knowledge, together with the culture which is more or less its accompaniment, are of themselves well worth acquiring, even should the material advancement be but small. Knowledge hath pleasures not to be found elsewhere, while it elevates the man beyond the low and sordid indulgences to which the ignorant and uncultivated too often resort.

Another desirable acquisition is being able to write a good hand, and have some knowledge of book-keeping. Those who desire to acquire these will experience little difficulty in doing so. Our young readers will now see how every evening may be occupied, and the pursuits so varied as to render them a recreation for those endowed with youthful vigour. It is scarcely necessary, we add, that some little judgment must be exercised in the case of young men being so unhappily situated that they must work long hours; for in no case should the studies we recommend be pursued to the injury of health. Except in those cases when it is said "necessity has no law," all we have recommended should be to the young man a recreation, and nothing more.

The Cutter an Artist.

There is one more important acquisition to which we must refer, because upon it, more probably than upon anything else, success in a cutting career depends; and though perhaps a premature study for the youth who is just beginning to acquire the art of cutting, we must refer to it as coming within the range of the qualities of a good cutter. The cutter is frequently pronounced AN ARTIST, and an artist he must be to be a successful cutter. He must have a clearly formed idea in his mind of the finished garment in a high state of perfection. He will work up to this ideal, and not allow the garment to pass out of his hands until it satisfies him. If he has a S.B. Morning Coat to make for a young gentleman, he must know exactly the form and style in which such coats look well, and even handsome upon such—the small and neatly-formed roll and collar, the run of the buttons down the front, and the run of the skirt from the bottom button downwards; also the form of the skirt over the hips, the width of back between the plaits; the run of the seams of the back, the set (as also the width) of sleeve—the finished garment, in its every detail, as it appears, smart and handsome, upon a young gentleman, is clear and vivid to the eye of the successful cutter, and he works up to his ideal. It is in this way that the cutter is an artist. Two things, you will observe, are essential: he must be able to realise clearly what is really wanted, and he must have sufficient force of character to be able to get the garment manipulated so that his ideal will be embodied in it when finished. To turn out a good style of fashionable Frock Coat, buttoning four buttons, with neatly folded turn and collar; to have the skirt fit nicely over the hip and leg, without dragging either from front or back when the gentleman is walking, requires an amount of skill which is certainly not possessed by every cutter, if we may judge by the Frock Coats we see in the streets. So it is in regard to every garment that is made. The cutter must, in the first place, be able to form a correct idea of a stylish, good-fitting garment in the various styles, and be able, in the second place, to produce it.

Under this last section, "Success in Business," we have dwelt more particularly upon a few of the qualifications required in a cutter

to secure success. Before we conclude, there is just one other necessary qualification to success in business, to which we must direct special attention, before our outline can be complete. It is

The Need of Enterprise.

This refers to the conduct of business, as being in many respects quite another thing from the getting up of garments. We think it best, instead of discussing this subject abstractly, to give a few illustrations; the first will rather describe the lack of enterprise.

Energy Misdirected.

The following illustration of this was told us by one who knew the tailor himself. He began in a small way, and worked his trade up so that he employed six and sometimes seven men. His place of business was upon a first floor, and his reception room was his private parlour; his cutting was usually done at early morning or late at night, the whole of the day being spent at work on the board; and though there was very little evidence of the business increasing, he seemed very well pleased with the arrangement. A relative of his, however, had gone to be a cutter in Manchester, and after two years successful practice there, accepted an invitation to spend his holiday with his friend the tailor. When he arrived and found him sitting on the board with his men, he held up his hands in amazement, and very soon let him know his mind on the folly of his procedure; and not only induced him to leave the board and devote himself to the cutting and management of his business, but ultimately to taking and fitting up a front shop. After he had done so, he spent about an hour every day in reading the morning paper; occasionally went out "about town" visiting his friends and cultivating new acquaintances.

He devoted much more time to his cutting, to style, to trimming, and the art of pleasing, the result being that when his relative visited him the following year, instead of seven he was employing twelve men, and found it as much as he could do to cut for them and manage the business under the new arrangements. The error in this case is not a singular one. There

are many who are industrious and persevering to excess, and yet lack the spirit of enterprise to induce them to launch out into "fresh fields and pastures new."

How Stulz made his Fortune.

As we are desirous of impressing upon our young readers the important part which business tact and capacity plays in a successful career, we shall give two more remarkable cases of success well known in London. The story of how Stulz made his fortune was very well told in *THE TAILOR AND CUTTER* some years ago by Mr. Munro; we repeat its leading features here for the special benefit of new and fresh aspirants. Like Wampen, Stulz came from Germany to seek his fortune in England. He became a small master in London; he felt conscious that he was a master of his profession, and determined to become the first tailor in London. Beau Brummel, the then reigning king of fashion, was just at this time at the height of his fame. He was companion to the Prince of Wales, and was courted by a large circle of the nobility. So remarkable was the good taste with which he dressed, that he set the fashions for the entire circle in which he moved. Stulz conceived the idea that here was his opportunity; Brummel therefore became his hero. He waylaid him every day; each evening he sat opposite him in the opera house in deep contemplation. The result was he made him a coat—a charming piece of work we are told, on which he exhausted all the resources of his ingenuity, and all the graces of his imagination. Stulz one morning presented himself before Brummel, coat in hand. Being asked who he was, Stulz replied, "I am a tailor, as yet but little known, who expects to derive his fame from you, and who comes to present for your acceptance a sample of his talent." Brummel observed that he would not accept it on any account, as it would cause a rupture between him and his tailor. Stulz remarked, "Observe, my lord, the coat becomes you admirably." "True, and it is the more astonishing, as you never took my measure." "I took your measures from the statue of Adonis," said Stulz. "Your coat is exquisite, such originality in the cut, and such grace in the details." "Well, then, pray do me the favour to keep my coat, I will call to-morrow and

receive your definite answer." Brummel was destitute of fortune, yet his tradesmen were glad to supply him with every luxury gratis, so that they might be rendered fashionable by his patronage. This fact being known to Stulz, he deposited £100 bank note in the pocket. The next day he boldly returned to the king of fashion, who gave him a most gracious reception, and said, "I have examined your coat, and find it unrivalled, the *Trimming* especially being very appropriate." Stulz said, "I will supply you with a coat trimmed as this is every month." "Well, henceforth you are my tailor, and I promise you the patronage of all my subjects." Here was a triumph! In due course Stulz established himself in the West End in splendid style; all the nobility and gentry flocked to his shop, and his fame and fortune increased rapidly. The monthly coat, trimmed with the £100 note continued as usual to be supplied gratis, with his other clothes supplied on the same terms. We are told that Stulz eventually retired to his own country after making a colossal fortune of £3,000,000, and there founded an hospital, and when he died his countrymen erected a monument to his memory. He gave his business to his nephew, who bore his good name, and who was also equally fortunate. He likewise founded an Hospital on Haverstock Hill, London for "Aged and Infirm Journey-men Tailors."

It is probably only one man in two generations who is gifted with a natural genius for business such as the original Stulz; we give this example to show that something more than good cutting is required to achieve a name and position.

The Prince and his Tailor.

Just one more illustration, showing both the luck and the possession of business tact. King George the Fourth, when Prince of Wales, had a present made him of a piece of cloth, out of which he instructed his regular tailor to make him a coat. The tailor returned it, stating there was not enough. The Prince's valet, however, knew a tailor named Nugee, and to him he took the piece of cloth, and Nugee pronounced that a coat should be made of it, and did make the coat, lining it all through

with silk, bringing the silk forward to form the facings. The coat was sent home and pleased the Prince admirably. Nugee henceforth became the Prince's tailor, and so laid the foundation of a large fashionable business. The remains of this trade still exists in Albermarle Street, London.

Conclusion.

To give simply an outline of all that goes to make up a good and successful cutter and man of business, would extend these pages far beyond what is necessary for our purpose. What we have written will amply suffice to convey to the aspirant of the Cutting Room, a fair impression of what the position involves; and that is all we have attempted to do. We might have extended our remarks to what is now known as "The Duties and Routine of the Cutting Room;" but in view of the excellent work we publish in the form of two Prize Essays, on this important subject, it would be unnecessary to do so here; as this work, containing everything which can well be advanced on the subject, can be procured for a very few shillings. (See details at the end of this treatise.)

We might also have dwelt much more fully upon the necessity for every cutter being a practical tailor; and it will require but very little reflection to convince anyone, that a practical knowledge of tailoring is highly important—if not absolutely indispensable—to a cutter in the turning out of first-class work. Those whose opportunities for acquiring such have not been favourable, will find invaluable help in our work on "Garment Making," for particulars of which we also refer to the end of this treatise, while the very excellent lectures which is added to this treatise will be found of great value to the student.

We have now marked out a course of study and progress, which anyone can follow and pursue to a successful issue. Whatever the cutters of the present generation may have lacked in their youth, means for acquiring the art by self-tuition are now manifold; and if this humble treatise succeeds in leading young men to see and avail themselves of them, it will accomplish the object for which it is written.

School of Art and Cutting Academy.

OUR TERMS AND ARRANGEMENTS.

Communications we receive daily at THE TAILOR AND CUTTER Office, from young men and others who propose fitting themselves for the cutting room, by a series of lessons in the art of cutting, necessitates a statement from us both as to our arrangements and terms. Such a statement in detail, will facilitate matters, inasmuch as the intending Student and enquirer will be able to see at once what becoming a Student at THE TAILOR AND CUTTER Academy means; what are the probabilities of his acquiring the art in all its bearings for practical purposes, and, further—what to many will be the most important consideration—what are the probabilities of procuring a situation at the expiration of the term of tuition.

No communications we receive at THE TAILOR AND CUTTER Office are so detailed in their enquiries as those from intending Students. It is perfectly natural it should be so, and we have no correspondents with whom we have greater sympathy. These communications are received from young men and others under a large variety of circumstances. Master's sons write enquiring about our terms and arrangements. Sometimes they have acquired, and sometimes they have not a practical knowledge of the trade. Sometimes they have had some little experience of practical tailoring preparatory to acquiring the art; but we almost invariably find that masters prefer that their sons should be taught exclusively by a professional teacher, instead of by themselves. Frequently we have communications in regard to masters' sons, who, in the first place, discarded their fathers' profession, or at least could not reconcile themselves to adopting it, and who have tried some other, but on failing to find a profession to their taste, have returned to their fathers', resolved to ally themselves with the trade at home. These, as a rule, have had no practical knowledge of the trade. Under these and other circumstances they naturally wish to know all about our cutting rooms, the efficiency of our teachers, and the probabilities as to their being competent cutters when their term of tuition expires.

Another class from whom we are daily receiving communications, is the frugal and intelligent journeyman, who, perhaps for two years, has been diligent at his trade, frugal in his living, and thrifty in his habits, and, having acquired a sufficient sum, has now resolved

to improve his position by putting himself under a competent teacher to acquire the art of cutting. He naturally feels this to be a very important, indeed a serious step in his life. This forms his one opportunity; if he fails, all will be lost—his future depends upon his success. He, also, very naturally wants to know full detailed particulars about our Cutting Academy—such particulars as will enable him to decide how far he is warranted in placing himself in our hands.

We can fully sympathise with all this anxiety, and there are no correspondents to whom we are more indulgent—if we may use the term. But, as the same particulars have to be repeated in replies by letter almost every day, we have thought it well to make a detailed statement as to how the ground really lies as regards our Cutting Academy; our teachers; and the convenience we have at THE TAILOR AND CUTTER Office for receiving Students; the probabilities of acquiring the art, so that our Students can at once take a position at the Cutting Board; and also the prospect Students have of procuring situations when the term of instruction is over. Where practicable, we always hold that young men should commence chalking as soon as they think of becoming cutters, and previous to placing themselves in the hands of a teacher. "Our Student's Preparatory Instructor and Guide" is specially prepared to direct those who wish to make a start on their own account. But we are now more particularly addressing ourselves to those who have resolved to begin a series of lessons, and who are desirous of knowing what our arrangements are. For several years we have not found it necessary to do much in the way of advertising for Students, each season having found our cutting rooms overflowing, this being the result of one Student recommending another. Indeed, more than fifty per cent. of our Students come through the recommendation of old Students. We have just added a third room for the Students, who, during the season, spacious though the present rooms are, could not otherwise be accommodated; all these rooms have just been renovated and freshly done up for the coming season. We have now been directing our Cutting Academy for over twenty years, and feel an especial interest in this department of our office; and it has

proportion in all its forms. When the student has mastered these three works, he will have undergone a course of tuition in what we may call the ordinary garments; but his course of study will by no means have been completed. We therefore proceed to suggest other highly important and suggestive works which he would do well to possess himself of, and thoroughly study.

"Our Cutting Class."

For those who wish to go thoroughly into the elementary principles of cutting—to know the why and wherefore of everything connected with it, we recommend our work entitled, "Our Cutting Class." It represents a teacher and his pupils going through the entire series of lessons—the instructions of the teacher, the questions of the pupils, and the answers of the teacher being fully and faithfully reported. "Our Cutting Class" contains both Breast Measure and Admeasurement Systems—the whole treated in such elementary fashion, that no one can fail to understand every particular. This work will be found a valuable help by those who wish to acquire the Art of Cutting by self-tuition. Detailed particulars will be found upon one of the pages at the end of this work.

The next work we recommend to the young man who proposes acquiring the art by self-tuition, is Mr. Falconer's on

"The Art of Cutting by Model Patterns."

This is a very valuable work, which no young man who desires to have a thorough knowledge of cutting should fail to procure. It is one of the most exhaustive treatises on practical cutting, pure and simple, which has ever been published. By no less than twenty-two large plates of shaded diagrams, it shows how every style of coat that is worn can be produced from the Frock coat pattern, as also the deviations which require to be made from the normal pattern, to fit the large variety of forms of men which present themselves to the cutter to be clothed. Further particulars will be found on one of the pages of the Catalogue leaves at the end of this treatise.

The next we would recommend as an acquisition to the student, is Mr. Shaw's work on

"The Art of Trying-on."

Trying-on, being a general practice in all respectable firms, it is important the cutter should acquire the art of making such alterations as may be necessary to make a badly-fitting coat into a good and stylish fitting one. Here is a work, made up for the most part of illustrative cases, which have occurred in the author's own practice and experience. He takes you into his cutting-room, and shows you the coat upon his customer; its

defects are clearly pointed out, and the effective alterations in each case as clearly laid down. This is a work which will more than repay careful and diligent study. For further detailed particulars see our advertisement pages.

"The Art of Garment Making."

While there can be no doubt as to a practical knowledge of tailoring being very desirable, if not indispensable to successful cutting, it is a common thing in these days for those who have no practical knowledge of the trade, to acquire the Art of Cutting. Our work on "The Art of Garment Making" will to some considerable extent, meet this difficulty. This is a work by practical men, who have worked in the best trades. A glance at the index of the work, as set forth in the pages at the end of this treatise will show its scope, and the thorough detail in which everything is treated. As a book of reference, even for those who are practical tailors, this treatise on the art of garment making will be found of great value.

There is only one more work to which we would direct the special attention of the student. We are confining our recommendations strictly to those works which bear specially upon the practical knowledge which it is very desirable every student should possess before entering upon a cutting career. The last of our list here is specially appropriate.

"The Cutting Room: its Duties and Routine."

It is important that the student should not only have a knowledge of cutting, but should also have some knowledge of the duties and routine of the cutting room before entering it. Such is the object of this work. The syllabus of its contents at the end of this treatise is so complete, that a reference to it will at once show its value to the student. In plain, straightforward practical form, this work treats of every duty connected with the cutting room. It is simply invaluable to the student.

This ends the list of our works which we are prepared to recommend specially to students desirous of acquiring a thorough knowledge of their profession; and judging from the communications we are continually receiving as to the works we would recommend to young beginners, this to many will not be the least important part of the treatise. Such works as these form a mighty advantage which the student of the present day has over those of the preceding generation; and the very large demand which has been and still continues to be made for all these works, shows that the boon is well appreciated by the cutters, both young and old of the present generation.

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Practical Tailoring.

BY MR. BOLANDER.

Mr. Bolander kindly agreed to introduce the lectures to our students on practical tailoring. No better choice could have been made, Mr. Bolander being probably second to none, not only as a cutter in London, but as a practical tailor; having worked in most of the capitals in Europe—in Germany, Austria, Denmark and Switzerland. In making the arrangements, we said to Mr. B.: Of course you will bring one of your workmen to do the work, while you give the lecture. Oh no, said Mr. B., I have no pride to subdue in that respect, and as I wish the thing to be done thoroughly, I will do it all myself. So, after a few words of introduction, Mr. Bolander cast his coat, and mounted and squatted in regular tailor-fashion on the cutting table in the centre of our largest cutting room, the Students being all round the room, placed so as to get the best view of the performance. This being probably the first occasion in the history of tailoring, that a regular organized lecture had been got up and delivered to a large number of Students on practical tailoring, some account of it will possess an interest for our readers.

Description of Figure.

The coat upon which Mr. Bolander was to operate being for the Editor of THE TAILOR AND CUTTER, he began by describing Mr. Williamson's form. Attention was directed to the acromion point being forward, causing in its turn the lower angle of the scapula to protrude, and at the same time the head was carried well back, giving a complex form to the shoulders, which caused them to become very hollow. The hips were prominent and forward, the waist being small in proportion to the hips, peculiarities, he said, which required special treatment in the manipulation of the coat. In the usual way, when such a coat was handed to the workman, a few chalk marks were found on one or two of the parts, but very little verbal instructions would be given; but no firm could turn out first-class tailoring unless the coat was *made* as well as *cut* for the figure. The two foreparts were in different stages of progress; the one had canvas in, staytape on, and ready for a second press; the other had the side-body and the lapel seamed to only. Mr. B. began by pressing the lapel seam of the latter, which, as he did so, he said must be kept quite straight and the breast not pressed too far back, but just to where it

was required, between two and three inches back from the lapel seam; for however well the garment might be cut, such matters of form were depended on the making. The outline of a gentleman's figure was very different from a plain surface, and no coat could possibly fit Mr. W. unless specially manipulated to his form. Mr. B. then showed the students how to stretch the scye, the gorge and shoulder seam, to fit the shoulder the coat was for. All shoulders did not require this, not to the same amount, and no such shoulder could be fitted unless the coat was worked up to it. Having also opened the under arm seam, Mr. B. put the forepart flat on the board to show what the iron had done towards manipulating it to the form—the breast was exactly where required, and showed how the shoulder would fit Mr. W.'s form. Mr. B. then took the skirt, and with the iron formed the hip where it was in the figure, pressing the round of the waist seam down, and the round at plait forward to form the cavity for hip.

Being asked by one of the students if this was the usual way in first-class trades of

Forming the Hip

Before joining the seam, Mr. B. replied that it was not always done so; it was probably more frequently basted to first, and the fulness sewn in and pressed over the hip when opening the seam; but for the style of close skirts in which Frocks are now worn, a much better result could be got by forming the hip before putting the skirt to the waist and sewing it to, plain, or with just a little fulness. Mr. B. then basted the skirt to, showing, at the same time, where the fulness or hip would have been for an ordinary figure; it being important to bear in mind all through the relation between the coat and the form it is to cover. They would observe in the street that three out of every four Frocks they saw opened behind and dragged in front; this was simply the result of the skirt not being worked up into the form of the hip. And yet there were many cutters who could not see or understand this, and kept on altering and altering, when the matter was entirely of manipulation. Mr. B. laid the skirt flat on the board to show the cavity he had formed. He showed also before putting the skirt to, how the waist or forepart sometimes required trimming a little, and how also the waist seams should be regulated in front, so that the front of the left side should not drop lower than the right

when buttoned—a not unfrequent occurrence, and which looked very unsightly. Mr. B. had met with great success as a cutter, and this he attributed quite as much to the making up as to the cutting of his garments; but the making, he would also observe, had received as much of his attention as the cutting, and when his workmen knew that he knew as much, and perhaps a little more, than themselves about making, this generally secured his having his garments made up as he wished them.

Mr. B. now directed attention to the other forepart, which was further advanced, and was ready for a second press. It being observed that the French canvas was only put down the front of the coat, and not through the shoulder, one of the Students directed attention to this, when Mr. B. showed the facing which was made, and in which the remainder of the canvas had been placed: a piece of padding was also in the shoulder, and the whole was stitched together in rows. He would show, when he came to baste over the facing and fastened the canvas of the facing and forepart together, the utility of this method. The canvas of the forepart came only to the centre of the breast—that is, the breast as pressed back, about 8 inches from the seam, and there it lay plain, without any cutting or fitting. The canvas in the facing lapped over this about 2 inches, while the front of the canvas in facing was firmly fastened to that of the forepart, and the back of the canvas in the forepart to that of the facing, the round of the breast being studied during these operations. In this way everything was firm, and fitted perfectly, without any slashing out of puffs to make it do so. In this way also the canvas was really part and parcel of the coat, and would remain so till the coat was worn out; this arrangement also kept the breast in the place it was intended to be.

The Second Press.

Mr. B. then proceeded to press the canvas, humouring the front so as to keep the breast back into its proper place. Before basting in the canvas, Mr. B. said he pared away the lapel seam, leaving just sufficient to hold the seam properly. The canvas he had fastened to the seam all the way down with silk. Before pressing the waist seam, he showed how the seam was stayed with a selvage of silk along the bottom of sidebody and part of forepart, and also in the front, omitting the portion of waist seam which comes directly over the hip, and which required stretching just a little. In pressing the side seam, Mr. B. said that some allowed the round, or part of it, to go into the back seam, but it should be so pressed that it might remain where it is, or pressed rather towards the underarm. He

turned this forepart over, to show the provision made for the scapula bone in this case. Mr. B. then put the forepart flat on the board—as flat as it would go on a plain surface—and showed how, if the pattern had been placed in it, the points of coat, notwithstanding all the manipulation, would still follow the pattern.

A Student asked if coats were made up in this way in first-class firms in London. Mr. B. said not as a rule. He had acquired the art of tailoring by working in first-class firms in Germany, Austria, and in the cities of other Continental countries; and it was well known by those who visited the Continent that a higher class of tailoring was done there than in England.

At a subsequent stage, when basting over, another Student asked Mr. B. if he always made up coats in this way himself. Mr. B. replied that during the latter period of his being a journeyman he never made a Froek in any other way, nor would he ever do so, whatever he might be paid for the coat. Of course he would get over it very much quicker than when staying to show them every detail. Out of this grew a question by another Student as to how much was paid for making such a coat in London. Mr. B. said that he would pay the man a sovereign for making that coat. [It is made of superfine blue cloth, and bound on the edge with narrow silk braid, facings stitched, and sides diamonded; every stitch done by hand.]

Mr. B. next pressed the plait, showing how he pressed the round forward towards forming the cavity for hip. One of the Students, observing the fish out of the waist of forepart, asked Mr. B. if he always took a fish out there, to which he replied that he always did so in the case of small waist and full hips.

In pressing the facing, Mr. B. showed care in working it up as near as possible to the form of the shell, otherwise, he said, a good result could not be produced. Seeing puffs of silk stitched into the eye of facing, a Student asked if he preferred these to stretching the same as the forepart. Mr. B. said the facing could as easily be stretched as the outside, but V's inserted was the usual course, and he thought them a good idea. They did not prevent him bringing the iron over the shoulder with the view of fitting it to the form of the shell.

Mr. B. next proceeded to

The baste over.

To render such a report as this of any value, we must enter into some detail; and even this is only a summary of what took place, there being a running series of questions kept up all through by the

Students, upon every point; while Mr. B. himself, who entered thoroughly into the spirit of the proceedings, displayed the utmost good humour and patience. The lesson was much appreciated by the Students, one of them remarking that though twenty other coats—Morning coats and Lounges—were made for every Frock of that description, the principles embodied were the same in every coat, in a lesser degree.

After finishing the second press, Mr. Bolander proceeded by stating that the two lapel seams should be exactly on the top of each other, and he first basted these two seams together. Having done this he fastened the seam with silk to the canvas, and basted down behind the lapel seam. Then, as described in our report above, he fastened the canvas in the facing to the canvas in the forepart in front, the two canvases lapping about two inches just where the breast is formed. He next proceeded to baste over, basting on the outside over his knee, explaining as he did so, the necessity of keeping the facing tight across breast, otherwise—forming as it did the inside of the garment—it would be loose, and so interfere with the clean fitting of the forepart, especially when unbuttoned. Mr. Bolander next basted the shoulder, the shoulder, as previously explained, being stretched on either side, then carefully basted round armpit and gorge, putting the facing in slightly full and carried his basting down the forepart, always preserving the form of the breast as it would appear on the figure. A Student, during the process of basting, asked if he was always as careful when a workman; to which Mr. Bolander replied, that during the later years of his being a journeyman, he invariably followed the same rule of procedure, though of course he would get over it quicker than when pausing to show them the why and the wherefore of each step. He also stated that it was desirable, even for the look of the thing, to have a coat neatly basted over, and that a customer coming to try his coat on, would be favourably impressed by seeing it carefully basted. Mr. Bolander next basted over the lapel, and explained that it was not necessary to keep the lapel on outside turn as full as many did, with a view of making it lie nicely, but best to let it take its own natural form, and he would have the binding put on a little easy round the top of lapel. Being asked by another of the Students if he usually sewed the edges together previous to binding, he replied that he never did so, as in the case of thin material and fine binding it would invariably in course of wear show through. It was better to catch it through in the first sewing of the binding so as to keep the edges together. It was stated that in the case of thick materials, when this could not be done, that a thin

sewing round edge by machine was adopted by some firms.

Mr. Bolander then basted the shoulder seam, *stay* which he held up the forepart to show how it would exactly fit the figure, and how, if the collar fitted the coat, it would sit nicely on the figure without being buttoned, a feature which could not be asserted of all coats. Mr. Bolander asked the Students to feel the coat, as he held it up in the position in which it would be on the figure, and it looked and felt exactly as if it were one piece of material, so smooth and firm was it, and without fulness or anything superfluous anywhere; he then put the forepart as basted on Mr. Williamson, and it fitted his form perfectly.

THE SECOND LECTURE.

This second lecture was supposed to be one of the most interesting of the course, as then the coat was to have been fitted on to Mr. Williamson, but owing to domestic bereavement, that gentleman was unable to be present. There was no lack of interest, however, on the part of the Students, who were first invited to inspect the workmanship which had been done in the interval—the binding of the edges and the felling-in of the forepart, &c.—which were unanimously pronounced to be excellent and a class of work seldom, indeed, now seen upon a coat, one of the Students remarking that the braid looked as it were glued on. Mr. Bolander again mounted the board in tailor fashion, and opened the seam of the sleeve heads, first showing how to press the fulness of the sleeve away before opening the seam; in opening the seam, he showed how to retain the even shape of the armpit. Having done this, he took the forepart in his hand, and basted round the sleeve head seams from the outside, being careful that there was no contraction between the forepart and the facings, and fastened the seam of the sleeve head to the facing all the way round, and pared off the facings, leaving just half a seam to fall the sleeve lining to. This done, a very little wadding was put in, but not as generally done—fastened on to the facings but the flesh side turned out, to avoid the gluey substance of the wadding from going through the sleeve lining. He then fastened the wadding to the seam, remarking as he did so, that this aids very much in the pressing off the sleeve head. As Mr. Bolander was basting up the centre back seam, one of the Students observed that the seam of back was not cut so low down as that put to the sidebody; to which Mr. Bolander replied that this was so, and that if, at the trying on, the customer should want the coat made shorter in the waist, the only alternative would be, new backs, or cut the backs across at

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the back tack. Such a difficulty could not occur where this provision was made, and it might always with safety be left with the tailor to cut it down when he came to join the coat; as every tailor knew that the tack should be parallel to the centre of the two plait bottoms. Mr. Bolander next directed attention to the collar, remarking that the best way to produce a good fitting collar, was to stretch both sides from about three and a half inches from the ends, and well shrink it in at the crease edges, more particularly round the back of the neck; then commence to baste on the collar from the centre seam of back, putting it on quite plain across the back, and fall on from the shoulder seam two inches forward, then for the next couple of inches put it on a trifle short, and when past the crease edge, quite plain. Mr. Bolander stated that when a collar was so put on an ordinary well cut coat, as a rule, it would be sure to fit well. At the same time, he well knew that different kinds of cut coats required collars put on in as many different ways. For example, a front shoulder cut too short towards the neck point, requires a very long collar; while a too long front shoulder would require the collar put on short all the way round. Of all things he would advise the Student to avoid extremes, as disagreeable alterations were sure to follow. Mr. Bolander directed attention to another point he thought worthy of note. He instructed his men always to join the canvas of his collars in the centre, and so cut it, that the straight of the canvas would come upon the front sewing on part of the collar. If this were not done, the canvas at this part at one end would be straight and at the other end bias, and he showed the result of this on some of the coats worn by the Students, in the difference in the fit and style of the different lapels. We now come to report

THE THIRD LECTURE

Delivered to the Students at THE TAILOR AND CUTTER School of Art, by Mr. Bolander. The first thing done was to put the coat on Mr. Williamson. It was not quite finished, inasmuch as the collar was still only basted on, but the foreparts were quite finished; the object now being to show the results obtained from the form of manipulation which the Students had witnessed during the progress of the coat, and the actual fit of the garment as it appeared on the figure. The coat being on and buttoned, was subjected to a very close scrutiny by the Students present, and as it was impossible for all the Students to get round Mr. Williamson at once, they formed in successive circles round him, and the coat was pronounced to be an excellent fit. One or two of the more acute Students thought they could dis-

cover a flaw in the sleeve at beshorn, but while their criticism was being pronounced, several of the Students together, standing on the table behind, said the coat was perfect, and that it was simply owing to the position in which Mr. Williamson was standing. Mr. Bolander, replying to this criticism, said it was impossible to have a sleeve perfect in every position in which the arm might be held; as the arm hung straight down, the sleeve head as they would all admit, was perfect. As the elbow was bent in the position which it assumes when walking arm in arm with a lady, the sleeve still hung perfectly from the sleeve top, which certainly was not always seen in all coats, and in this position the defect mentioned was removed from the back seye. If the defect was not there when the sleeve hung down straight, a dragging equally offensive must take place when the arm was bent or put forward—an explanation that was perfectly apparent to the Students. Mr. Bolander directed attention to Mr. Williamson's peculiar shoulders, mentioned in previous reports, also to the scapula bone and hips, and pointed out how much the perfect fit which they saw in the coat before them depended on the manipulation which they witnessed while the coat was in progress of making, and that, but for such manipulation, exactly as he had done it, the coat could not possibly have fitted as they now saw it to fit. Hence the practical lesson—he continued—to be deduced from these practical illustrations of coat making, as here was an example—and not a very special one, as there was nothing very particular about Mr. Williamson's form—in which a coat never could have fitted from mere cutting in the abstract, without the assistance and co-operation of the workmen.

The Students being satisfied as to the coat, Mr. Bolander next produced

The Pattern

By which it was cut, and made several slashes into the shoulder to show the result that had been secured by stretching and manipulation alone, to which the coat had been subjected. He first cut a vertical slash out of the centre of shoulder to show what had been effected by the working up, and also made a gash in the seye for a similar purpose. Mr. Bolander then showed how to apply the check measure, as he always used shoulder measures in coat cutting. The shoulder measure in this case was 24, and he applied the tape to show that it would make up the 24 exactly. The seye measure was 10½, and the application of the tape round seye of pattern proved that it would make up to the size exactly. He further showed how the measure from level of seye in the front of forepart to the same

level of back, when the pattern was laid out flat and joined to the shoulder seam, was exactly the same as the eye measure. After some further observation on the pattern, Mr. Bolander said he would like, before concluding, to make one or two remarks on the very great importance of

Amicable Relations

Between the cutter and his workmen. It had been clearly demonstrated, he thought, how much depended on manipulation in making first-class garments; it had also been shown how much depended on the workman in order to secure such a result, a result which could only be accomplished by mutual sympathy between him and the cutter. If they wanted the workmen to assist them in producing good results in their coats or other garments, the workmen must feel that their interests were taken into consideration. Their interests were not considered when they were kept idle, when by a little effort on the cutter's part they might be employed. Mr. Bolander himself had frequently put himself to considerable inconvenience to keep the men employed. It was no uncommon thing of an evening, just as he was leaving business for home, to discover that Tom, Dick, or Harry was idle, and would be until he could get something ready for them in the morning, and he has set to and cut one or two garments before he has left. He rarely found that

such efforts on his part were not appreciated; an ample return was sure to be made by the workmen. According to his experience, high-class work can never be secured where there is a continual brawling over a 8d. or a 4d. on a Saturday, in regard to some dispute about an extra on a coat. It would not do to let workmen on all occasions have all they asked for; nevertheless there were many ways of showing a kindly spirit, which would always be found an excellent investment.

This concluded the lecture, and it was proposed and seconded by the Students that a very hearty vote of thanks should be accorded to Mr. Bolander for his very excellent lectures, which they pronounced to be both highly entertaining and instructive. They had received lessons which they would never forget, and which they would carry with them when they went out and took their places at the cutting board, which they hoped soon to do. Mr. Bolander in reply, said, that it had given him very great pleasure to have attended these meetings of The Tailor and Cutter Students, and to meet so many young men who were anticipating a cutting career. The pleasure, moreover, had been enhanced by the fine spirit which they had manifested throughout, and the earnestness which had been displayed in the many questions which had been asked, and he hoped they would all take away with them some idea which in daily practice they would find useful to them.



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A VISIT TO THE Tailor and Cutter Academy;

BY MR. C. GREEN.

Practical Lessons in Cutting.

Feeling somewhat relieved from the usual pressure of business, one day last week, in this usually dull month of February, I resolved to turn my steps Westward, and call upon a few of my old friends, some of whom had been crying out that they had not seen me for an age. Arrived at Somerset House, I turned up Drury Lane, and into the Tailor and Cutter office to see Mr. Williamson. My presence was announced, and after a cordial welcome from Mr. Crawford, the genial manager and one of the partners in the recently formed "John Williamson" Company, I was ushered into the august presence of the Chief Editor. Seated he was in front of his spacious Secretary, which was covered all over with papers of all kinds, piles of correspondence, cuttings from papers, proofs of letterpress, and fashion-plates of all descriptions, etc., etc.

"Oh! how are you friend Green?" was the cheery greeting as I entered. "Take a seat, very pleased to see you; you have just come in at the nick of time; we are just going to have one of our examinations in which we put our students through their paces. Come upstairs and give us a hand." I assented to going upstairs, but, I am a bashful man, and my inherent diffidence led me to demur to being of any assistance; nor, with the talented staff engaged at the Academy did I think it necessary. Mounting the flight of stairs leading to the first floor, the busy hum of bee-hive like activity fell upon my ears with a pleasant sound. The click of the shears, the rustling of paper, the din of many voices, and the cheerful laugh withal, betokened this to be no refuge for one or two idle, solitary, stragglers, endeavouring with melancholy hearts and gloom faces to master the difficult science of learning to cut; but a veritable home of animated industry. As the door opened there was a gentle hush, and a pleasant welcome for the visitors.

It would require the painter's brush, and an abler pen than my apprentice hand can wield to accurately portray the scene which met my gaze.—Two light, airy, spacious rooms covering the whole width-area of the Tailor and Cutter premises, opening with folding doors the one to the other—one with five windows, and the other three; each well fitted with every appliance and comfort which ingenuity could devise, or convenience suggest. Upon the decorated walls here and there a painting hung, and here and there a plate of the fashions to testify to the modes of men and women's dress. Extending round the rooms at every angle, counters were fixed, while one of massive proportions occupied the centre, round which were gathered some thirty or so pupils, of varying ages, sizes, attainments and positions. From all points of the compass these have come, as hosts have done before. From the Land's End to John O'Groats the Academy is well known. The familiar call of "Scottie" fell frequently on my ears and appeared to be applied to several without prefix or distinction, showing that the "Land o' Cakes" was not unrepresented.

Entering with my guide the room on the left, the first to greet me was the white haired veteran chieftan, Dr. Darwin Ham-

phreys. Here among the "fresh chums," as the colonists call them, the kindly Dr. teaches the elementary idea how to chalk, and with chatty talk beguiles the disheartening drudgery of the first few days, which tries the patience of the best. Assisting in his arduous work, the Dr. finds a capable colleague in Mr. Vincent, a name not unknown to the readers of the *Tailor and Cutter* as a prize winner, long before he left the cutting board and took to teaching the rising generation of cutters. These are no quack-teachers with bubble theories and chock full of dogmatic egotism, but patient, painstaking men; endeavouring to do their duty to the young man entrusted to their care, with whom both are great favourites.

But I must get on; the students are ready, waiting to get a practical lesson of everyday routine in a cutter's berth. We return to the editor's room, where we are joined by Mr. Vincent and one of the students (Mr. Drabble) who for this occasion adopts the rôle of a customer requiring a single-breasted Morning coat, buttoning four, and consents to be measured for it by no less than sixteen of his fellow students in rotation, this being the number sufficiently advanced to go through such an ordeal, and according to the methods of measurement adopted by each. Ten of these cut by breast measure and six by direct measurement. The client is a patient, careful man. He evidently knows what he wants, and gives his instructions plainly and distinctly. The little drama is gone through in every instance with unvarying fidelity; Mr. Vincent playing the part of "boss" as though to the manner born. The cutter is summoned to the front to "measure the gentleman and take his order." The material is pointed out which has been chosen, the clerk is at hand to enter the particulars as given by the aid of the new Spring Fashion Plate, which is carefully examined by the customer. The cutter is politely requested by the "governor" to call out the particulars before commencing to measure; this done, and the measures taken, arrangements are made to "try on" the following day at 4 o'clock, and finish in a week. "Thank you, sir. Good day!" concludes the play.

The socratic "next phase" reminded me of another drama recently performed in an adjacent theatre; but I must not digress. Each in his turn "went through his facings" and then "faced about" till the 16th brought up the rear. Then came the *coup de grâce* to this scene. "Boss" Vincent, apparently not satisfied with his staff, determined to measure the man himself, and like all "Jeffs" thought his own the best, for he made it the standard by which all the others must be tested, and those whose measures differed from his were commanded to try again, so that they might have pointed out to them how it was they had not entered the right measure; thus forming a very practical lesson in measuring, as each measure had to conform to those taken by the "governor." I never knew anything that a "governor" did yet that was not perfect, though it was quite right in this case it should be so.

Measures all composed and rectified, the word was given to

commence cutting the coat. The clatter of squares, rustling of paper, and click of shears denote how eagerly each is competing for prize and precedence, for I ought not to omit that a prize is given for the best pattern. Mr. Vincent is still alongside his pupils and cuts a pattern, too, which is to be the standard by which the others are to be judged. Some of the more expert had theirs cut almost as soon as his; others plodded along and brought up the rear. Now came the tug-of-war. All finished, the Dr. was called in to adjudicate, the whole body of students gathering round. One by one the patterns were examined. How anxiously each one waits his turn, and the eye glances, as for a moment the figure passes are passing sentence; dread, but inexpressible! "No, won't do, points fairly right, but devoid of style." Or the converse: "Better style, but bad seye, and too short in front balance."

So, as each discarded one was relegated to the rear to form the subject of a lesson upon its faults on the following day, the disappointed ones comforted themselves with the assurance that:—

"'Twas better to have tried and failed

Than never to have tried at all."

And watched with less of envy than emulation their more fortunate comrades, as No. 2, 3, 4, 15, and 16 were reserved for further consideration, the first three being cut on by breast measure and the two latter by direct measurement.

In the second heat, the breast measure cutters were all beaten and had to fall back into the rear with the rest, leaving 15 and 16, only, in the final. After a patient scrutiny, 15 (Mr. A. Robb) came out victorious, and No. 16 was highly commended, being much more stylish than the winning pattern, but was "killed" by a faulty sleeve. It was a close run, so also would No. 4 have been but it was put out of court by a defective back balance.

Mr. Robb, the winner, is a "Scottie," and a practical tailor. He has been at the Academy about three weeks, having come there to complete his education in cutting.

The prize offered for competition by the Editor, consisted of a complete set of Dr. Humphreys' works; and I must say I just a wee-bit envied the winner myself.

The closing scene in the day's drama was the cutting out of the coat from the material selected, by the prize pattern, ready for basting on the following morning. The afternoon thus spent had been such an enjoyable one, that I expressed a desire to see the end, and the invitation was given for me to do so most cordially. I think many men like myself, having some leisure during this "long month of February," might do worse than pay a visit to this Institution, where I feel sure they would be cheerfully welcomed as I was. My friend Medson, I understood, was to address the students on the Thursday following my visit.

The morning of the second day, I was informed, was occupied by Mr. Vincent pointing out to each student the defects in the rejected coats, thus turning their failure to practical account; while the winner (being a practical man) was busily plying his needle basting up the coat to try on at the appointed hour. One or two of the students are not practical men, and these gathered round to watch how it was done. Mr. Robb willingly gave them some "tips" by the way, and a very interesting conversation took place upon the various methods of manipulation, etc.

Functionally to time the job was ready, and the coat put on the customer. Each one of the "plucked" competitors were requested to retire to the adjacent room, and each in turn was called to pass his opinion on the coat, and asked what alteration he would make in the event of having such a duty to perform in reality. This was a most interesting parade, and created a good deal of amusement. There was a consensus of opinion that the coat required raising in the neck—some saying $\frac{1}{2}$ an inch, others $\frac{3}{4}$, and some an $\frac{1}{2}$ only; also that the waist was slightly long; the shoulder too wide, and the fronts too easy. Several, however, said that they would raise the neck only, and

that as the coat was to be made up with double stitched edges, it would be a mistake to take anything off the fronts.

After each had said his say, Dr. Humphreys approached and put the crowning touch to the competition with one of the most practical lectures in a nutshell that I have ever had the pleasure of listening to. He commenced by observing that many cutters were very slovenly in their trying on, and often found themselves in heaps of difficulties in consequence. "They commence," said he, "by smoothing the coat down on the neck, shoulders, standing in front of the customer, and tugging away at getting it on. This was a most offensive practice. He fiddle about too much in front of a customer. Take time and care to get the garment well on before commencing to chalk; and at the same time 'take stock' of the attitude the man affects." Then, in demonstration of the utility of his remarks, the Dr. quietly undid the tabs (for the coat had been buttoned up from the first), and standing at the back of the customer, he gently lifted it up well into the neck, at the same time pressing it forward towards the front neck and shoulders, then placing one hand under each arm, and, noticing that the depth of eye was right, he gently forced the material towards the front edge, and stepping round he quickly placed the foreparts edge to edge, and made a central chalk line, by this simple method the Dr. affirmed, you obtained not only the exact size but the shape of the front; and it simplified the matter in regard to the allowance of material outside the line for making up the different kinds of edges—if bound, an inch to $\frac{1}{2}$, if turned in edges, $\frac{1}{2}$ to $\frac{3}{4}$ more. There again, if your customers desired to have the coat to button exactly in the centre, it was easy to take more of the left side and add it on the right. So far as the coat under examination was concerned, he had no hesitation in pronouncing it a remarkably good fit on the whole, and there were hundreds more turned out of first-class coats every week. The collar had been a little "too much tailored" in the stretching out of lead-edge and shrinking in the crease. The fronts were certainly a trifle easy, and it would bear smartening a little all down. One other slight defect was that it had barely enough fulness on hips. Apart from these small matters he considered it a very creditable coat; and he congratulated the cutter upon his success.

This terminated one of the useful, practical educational lessons through which the fortunate students in this Institution are periodically put. It is impossible to over-rate the advantages accruing from such competitions; they relieve the monotony of dry detail in teaching, they stimulate the young men to excel; they show to them more distinctly than any words can, the defects in their style; and last, but not least, they tend to give the men courage and confidence, and to remove that nervousness which so hampers them in their first births. I could not but be expressing to Mr. Williamson my admiration of the method adopted, and my thanks to him for permitting me to witness it.

Our Cutting Academy; Time, Fees, &c.

As frequent enquiry is made as to the time it will take to acquire the art, we may state that, for those who wish to learn it thoroughly, we have four periods of time, viz. One month, six weeks, two months, and three months. If the student starts with no previous knowledge of cutting, if conversant, two months is certainly desirable, and many take the entire course of three months; though some of our students, having a good practical knowledge of tailoring, with some previous practice in draughting, and being naturally quick and apt to learn, have mastered the art in a month. It is entirely a matter of circumstance and convenience, and we are always pleased to assist in advising applicants as to what is best to do under the circumstances. Young men with no practical knowledge of tailoring frequently stay three months with advantage, and ought to do so when circumstances will permit.

The fees are as follows: Three Months, £13 10s.; Two Months, £10; Six Weeks, £7 10s.; One Month, 2s.



AN ADDRESS TO THE Tailor and Cutter Students;



BY MR. KENNETH MACLEAN.

On Thursday, the 16th Feb., the students of this Academy were addressed by Mr. Kenneth Maclean.

In introducing the lecturer Mr. Williamson said he had great pleasure in inviting Mr. Maclean to come and speak to them to-day. Mr. Maclean was well-known in London, and much respected. He did a high-class business and was a man of great experience. It was not the first time that he had addressed the students in this room, and he always took a great interest in the young men who were entering the trade as cutters.

He (Mr. Williamson) felt sure the students would give Mr. Maclean a hearty welcome, and that he would have something to say to them which would interest and be of service to them in after life. (Cheers.)

Mr. Maclean, on rising was greeted with great applause. He said:—Mr. Williamson and my young friends: It affords me very great pleasure indeed to come here and say a few words to you this afternoon. Mr. Williamson has told you that I feel a great interest in young men, and so I do, particularly those who are entering our own trade. The reason why I do so is that I have been a young man myself, and I know the difficulties you will have to face in your business career, having gone through them myself. Life is a battlefield, and those who hope to win must not be discouraged by the fierceness of the fight.

In the first place I wish to remind you of the great advantages you possess over the young men of my early days. Fifty years ago there were no institutions such as these in existence.

Here you have the facilities of acquiring a knowledge of the scientific principles of our profession in a few weeks, more thoroughly and effectually than young men in my early life could have done in as many years. What I most desire to impress upon you is to make the best use of your opportunities. We can never recover lost opportunities which come to us in the various stages of life. We must grasp them when they come to us, or they will be lost for ever. Life may be divided into the following stages:—Childhood—youth—manhood—maturity—old age and death. Most of you are entering upon the third stage—early manhood. I, as you see, am further along the road, and have reached that stage which is called maturity, so that I have only old age before me.

But you are entering upon early manhood—the most hopeful and promising period of a man's life; a period which is full of aspirations, full of vigour and enthusiasm, but not always tempered by discretion. Now that is my reason in coming down here to-day to say a few words to you which may the better assist you in following the profession which you have chosen.

And here let me say to you all,

Never be Ashamed of your Profession.

I have always said, and I hold it true, that our profession is entitled to rank second to none. (Hear, hear.) Some people sometimes speak disparagingly of tailors, but they do not mean it and we need not heed it. I hold that it is a profession which

calls forth the highest powers of a man, and to succeed in clothing the human form with becoming grace and beauty is an achievement of which any man may be proud.

It is somewhat difficult to express to you what is really in my own mind. I wish to stimulate and encourage you, and I think I cannot do better than by giving you a few hints by the way—precepts from one who has profited by them himself, and speaks from a life's experience, the observance of which cannot help but make you better men and make the hill of progress easier to climb. (Applause.) Let me counsel you, firstly,

**Never to pretend to know more than you do know, but
Never know Less than it is in your power to Acquire.**

Knowledge is power; strive therefore to acquire all the knowledge that you can, particularly in matters appertaining to your business. Whatever you do be sure you get knowledge, and "with all your getting, get understanding," not merely superficial information. Nothing is so disconcerting to an employer as to find that the cutter he has engaged does not know what he pretended to know, and ought to have known. I would strongly advise you when seeking a situation to be candid, modest, and courteous. Don't be afraid to say you don't know a thing, but that you will try to acquire it. Depend upon it that nine men out of every ten you meet in the world will like you better for being frank and honest as to what you can do. Do not misunderstand me, there is no necessity to depreciate yourself, this is the other extreme, and is as much to be deprecated as the former. Secondly:—I would say to you—

Study your personal appearance; for the man who is careless and slovenly in his own attire, is not fit to dress other people.

I will give you an illustration from my own life. The first situation I ever applied for, off the board, I got. There were twenty-nine other applicants. I did not know why I got it till about six months afterwards, when one day my governor said to me, "Do you know, Mr. Maclean, why I engaged you?" I replied "No sir, I should very much like to." "Well, then," he said, "I will tell you. I was struck with the neatness of your personal appearance, and I at once said that is the man for me!" I only tell you that, my young friends, to show you these are matters which should not be disregarded by you young men.

You have chosen the profession of a tailor, and as tailors you should be well dressed. Never wear a coat two seasons. Try to have the first new coat of the season for yourself, so that your customers may see on you the newest styles which are being worn. I would also advise you to pay particular attention to colours; encourage your customers to wear colours. I never wear a black coat except on Sundays, and I do so then to please my wife. (Laughter.)

It would be a great advantage to the trade if we could induce our customers generally to wear colours, particularly some of the exquisitely chaste shades in which materials are now made.

I have put on a new coat which I have had made for my own wear, on purpose to show you that I practise what I preach. (Mr. Maclean was wearing an elegant Cambridge blue beater dress frock coat, rolling three buttons, with corded silk breast fastings; no collar vest, opening low, to match, and a blue check cashmere trousers.) One other matter in connection with your personal appearance, I would suggest should not be disregarded, and that is that your own clothes should fit as near perfection as possible. Customers will judge your ability to cut their coats by the way you cut your own. Study your own figure, for depend upon it the man who does not know his own figure is little likely to know other people's. Thirdly:—

Be polite and courteous to all; to customer, to employer, and to workman.

Do not lose patience with a customer—some of them are very trying at times—but remember that they are customers; they come to you to be served, and have a right to all your patience, and all your ability to serve them. Listen attentively to instructions without interposing any remarks of your own, until the customer has done; you may then make suggestions to him as to materials, style and adaptability of the shape of coat required. Politely tell him what you, as a tailor, would recommend, and then take his order as he desires it.

In the next place: be courteous to your employer.

Never let him feel that you forget the relationship between you; by which, I do not mean that you should treat him with a servile obsequiousness, but with a manly respect which he has the right, as your employer, to expect from you. If you show your respect for him he will be sure to respect you. (Cheers.)

Lastly: Be kind and considerate to the workmen under you.

Do not speak roughly to them as if they were beneath you. Above all, do not use profane language to them. The habit of swearing at workmen is a most pernicious and degrading custom. I never allow any in my establishment to speak roughly to a journeyman. I once heard my porter do so, and I felt it my duty to warn him that if repeated, it would lead to instant dismissal. I am a religious man and I look upon my workmen as my brothers, and try to treat them as such. Fourthly:—

When you are in a berth, above all things value time.

Be punctual in your hours. Do not let your employer have the chance of saying: "You are late this morning, Mr. So-and-so," and do not go away five minutes too soon at night. Be as regular as the clock. In observing the value of time, it is an excellent practice to ascertain how long EXACTLY it will take to cut a coat, a vest, and trousers, and to trim them ready for the workman. By this means when the rush of the season is on you know the quantity you can get through in a given time.

This brings me to a very important matter, viz.—the keeping time in sending home work. Many tailors are great sinners in this respect. My advice to you is do not promise unless you see your way to getting the things done; and even then invariably add "humbly speaking" I will have them done. Having given your promise to a customer to have his order punctually executed—with that proviso only, do not break your word. When you come to regard your word as greater than a legal obligation, then men will respect you. A legal obligation brings its own punishment if infringed, but a moral obligation, when disregarded, brings dishonour and discredit upon your good name.

I once overheard two gentlemen talking together; the one said "I have ordered a new suit from such a firm to-day to be done by to-morrow." "You are not so stupid as to expect to get it, married with the greatest enthusiasm." "Do it or not?" said the other. "Yes, it was he," was the reply. "Ah! then you are alright, you will be sure to get it as he promised it." That is the kind of reputation I wish you young men to cultivate, and always place a moral obligation higher than a legal one.

I met a young cutter some time ago in the City and I said to him, "How are you? How is trade?" Note his reply. "Oh, I don't care how the trade is, I get my screw on Saturday night, good or bad!" "Don't care!" I said, "Have you no moral obligation to your employer?" Mark the sequel. A month after, that cutter was wanting a situation. It was a

moral obligation which brought me here to speak to you to-day. Money would not have done it. If Mr. Williamson had offered to pay me I wouldn't have come. (Applause.) And I trust you in turn will feel that you are under a moral obligation to the proprietors of this Academy for the way in which they study your interests, and endeavour not only to instruct you, but to give you good counsel as well, to fit you for the battle of life. (Cheers.) Just one or two words more and I have done, for I fear I am wearying you. (No, no.) Well then, I would say to you, keep yourselves abreast of the times by studying the trade literature. There are many things to be learnt in our journal. With them, also, you are supplied with diagrams, such as the world has never seen before. These you will find of immense service. Never be behind in matters relating to your trade. You will find them of especial value now that ladies are largely patronising the tailors. Ladies are very particular indeed, but they are very good customers when you do please them; they will never leave you.

Speaking of the ladies brings me to a matter upon which I feel I must say a word, and that is to beg of you never to allow yourselves to speak vulgarly of the other sex. It is a degrading habit, but very prevalent. Don't adopt it. Don't sanction it. Discourage it. Be jealous of the habits you form; and above all, be temperate. A short time ago I was giving an address at the Tailor's Hall, and after I had finished a man came up to me and said "Mr. Maclean, thirty-five years ago I heard you give an address, and it was from you I got the advice which has helped me all through my life, and I want to thank you for it now. (Cheers.) So you see one never knows what good may be done by a few words of counsel at the right time. I hope that the few remarks I have made here to-day may inspire you to be upright, pure, and noble men. (Great applause.)

Mr. Williamson then called upon Mr. Vincent, whose popularity with his pupils was very apparent, his rising being greeted with a storm of applause. He said that the scene which he had witnessed to-day brought to his mind a similar occasion some few years ago, when he, as a student sitting on that bench, then had the pleasure of listening to an address by Mr. Daniel E. Ryan. It had afforded him very great delight to listen to Mr. Maclean's address, he thought he might say it contained the very essence of the principles of life. He was glad the pupils had had such sound practical advice given to them, which if they followed could not fail to make better men of them. It was well, as Mr. Maclean said, to have a correct estimate of our talents, and never be afraid to say "I'll try." Alterations now, he was the embodiment of what a tailor and a gentleman ought to be. With regard to the remarks of Mr. Maclean's about fashion plates, he was much amused and amused when taking his holiday last year at Weymouth, he took a stroll round to the tailor's shop, and looking at the Plates he found nearly all of them four or five years old; this was a very curious thing and was a mistake. He hoped the students would profit by what he had heard, the best summary of which was, "whatsoever thy hand findeth to do, do it with thy might." (Prolonged applause.)

Mr. Williamson said, there was very little that it was necessary for him to add to what Mr. Vincent had said, except to ask them all to join with him in thanking Mr. Maclean for his address. He would pardon him, he was sure, for saying so, but he would remark that in his attire as he stands before them now, he was the embodiment of what a tailor and a gentleman ought to be. He would now ask two of the gentlemen present to propose and second a vote of thanks to Mr. Maclean.

Two of the students in a few brief and appropriate words proposed and seconded a hearty vote of thanks which was carried with the greatest enthusiasm. Mr. Maclean in acknowledging it said: It had afforded him great pleasure to speak to them. In the Good Old Book there is a saying that "as iron sharpeneth iron, so doth the countenance of a man his friend," and if anything he had said should have the effect of stimulating them to lead useful and pure lives he should be satisfied, and in accepting their thanks he would say in the words of the seconder, "Try and follow them on!" (Applause.)

Mr. Williamson said that he hoped next week Mr. Joseph McCallan would address them upon West End tailoring.



AN ADDRESS TO THE Tailor and Cutter Students,



BY MR. JOSEPH McCALLAN, ON WEST END TAILORING.

The second of the series of interesting lectures provided by the proprietors of this Academy, by men of "light and leading" in the trade, was given on the 21st February, by Mr. Joe McCallan, of the Metropolitan Foreman Tailors' Society. The Academy is crowded with students at this season of the year, and the sight is an inspiring one, to see them seated upon the benches, eagerly listening to the words of wisdom, and the warnings of the pitfalls into which so many stumble in the infancy of their cutting career.

Mr. McCallan's address fully followed that of Mr. Kenneth Maclean, given the previous week. The former was devoted mainly to moral counsel and personal conduct, and was full of admonitions grave and true. "Good manners are the blossom of good sense," says Pope, and Mr. Maclean's address was meant to spur these coming men to cultivate

"The grand old name of gentlemen,
And join
Each office of the social hour
To noble manners, and the flower
And native growth of noble mind."

Mr. McCallan went further, and gave them an insight into that Eden of all tailor perfection, the West End of London. In introducing the lecturer to the students, Dr. Humphreys said he had known Mr. McCallan for many years as a personal friend, a talented foreman in the West, and now as a successful man of business. It gave him (Dr. Humphreys) great pleasure to give Mr. McCallan welcome there, and he was sure he would have something to say to the young men, which would be instructive and interesting, and by which they would profit.

Mr. McCallan on rising was loudly cheered. He said: Dr. Humphreys and gentlemen, I understand that the time allowed for these addresses is limited, which, perhaps, is fortunate for me, for, as some of you know lecturing is not my forte. My time has been given more to the practical working part of our business; and, I appear before you as a working tailor, a distinction of which I am proud. When invited a few days ago to come here and speak to you, I had no address ready, nor idea of what to speak; so that what I have to say—for I have not had time to prepare an address—will be a few practical remarks in regard to our trade, and a reference to the way it is done in some of the leading houses in the West End. I wish to preface my remarks with a pertinent question which I should like you to consider and answer; it is not the first time it has been asked, I asked it sometime ago at one of our leading trade societies, and the answer I got was an evasive one, and entirely unworthy of the man who gave it. The question I asked was:

"Is it necessary for a Foreman Cutter to be a Sewing Tailor?"

The answer I received had reference to a cutter in a meat shop. The gentleman who gave it may know more of "pork" than I do, perhaps; but the question deserves a more discreet

and prudent answer. I hold it to be a matter of the greatest importance, that the man who aspires to be a cutter, should be a practical man. Ignorance of how the garments are put together, and how they ought to be, places the cutter at a disadvantage with his workmen. There is no person workman like to have to deal with better than a thorough practical tailor like themselves. It is surprising how soon the journeymen "take the measure" of a new foreman, and ascertain whether he knows his business. If he does not, depend upon it they will despise and take advantage of him. I am afraid it is "flat burglary" to say so, but I fear the Old Adam would rise within me, if I were workman in such a case, and I should do it myself. It is natural it should be so, men do not care to have their work "poked" by cutters who cannot sew a stitch or adjust a seam. I grant you there are a few successful men in the trade who have not served an apprenticeship to it, but these are the exceptions, and I venture to say, that in these cases they are men of great sagacity and prudence, and have spent a great deal of thought and care in the putting together of their work, so as to enable them to succeed where the majority would fail. I do not wish to lay it down as an inflexible law, rigid and unbending, that a man must serve so many years upon the board before he is capable of becoming a competent cutter. But, this I say, that if a young man aspires to a position of honour as a foreman, he must have a good sound general knowledge of the putting together of work, so as to enable him to give intelligent instruction to his workmen when giving it out, and ability to examine it when it comes in. (Cheers). Well, gentlemen, the directors of this Academy have asked me to say something to you about

West End Tailoring.

I may tell you that all my life has been spent in the West End, and it has been my good fortune to work as a journeyman, and on as a foreman in some of the best houses there. One of the distinguishing characteristics of the leading trades in the West is, that they have an individuality of their own. This is carried out with unwavering fidelity to the style adopted, in every garment made by them, and so defined are the characteristics of many of them, that it is an easy matter to tell from whence a garment emanated. So punctilious are they in the observance of their own style, that they will not allow a fashion plate to be shown upon the premises. By way of illustration, I may tell you that my old firm, Messrs. Green's, of Saville Row, have a distinctive kind of front put to all their Frock coats. They insist upon having what is termed "a flat front;" all coats must correspond in shape and size of "break," collar and lapels of a certain size, lying flat upon the figure, and the coat bound with silk ribbon braid as you see mine is done. Next door to them, (Nash's) they have another kind of front, a long narrow straight lapel; while at Foote's, lower down, a broad "belled" front is approved. Nearly all Foote's coats are flat

braided, and have silk breast linings, which they endeavour to display as much as possible. The tops of their lapels measure about 3½ inches, and it is an innumerable law never to have any light showing between them and the collar ends. In other trades in Beakville Street and elsewhere, the custom is to have their coats bound very narrow with a fine silk or mohair braid; and in others, a particular style of coating is purposely kept, or a detail in trimming is rigidly adhered to. These are matters which are considered of vital importance, and require to be particularly observed by foremen who happen to be engaged in these firms. There is one other matter which I would like you to know, wherein most West End trades differ from other firms. A foreman in the West is not required to be a pushing salesman into the bargain; he is supposed to take the order as given by the customer, and, as I have told you already, the firm has its own style of executing it. It would be highly offensive to the class of customers who patronise the West End, for a foreman to try and talk them into a thing. I now come to another subject upon which I hold very decided opinions, and that is in the method of

Balancing Garments for Trying on.

As you all know, there are two methods in practice—the "rough" and the "forward" balist. It is the former method which I feel it my duty to strongly condemn. I consider that "rough" balisting is the most injurious practice in the trade. I know there are many cutters who differ from me in this matter; they slaughter the garments out in marvellous quick time, leaving inlays all over, and trust to the trying on for imparting the form to them. Now, I say there is no judgment required in such cutting, and as a rule it of necessity involves two tries on instead of one. It is frequently an annoyance to the customer, a loss of time to the workman, and a prolific source of alterations and misfits; besides which, with the inlays usually left on it means, on an average, an eighth more material for every coat. I strongly advise every one of you to put your foot down upon "rough" balisting. In my own business I have every coat "forward" balisted; the fronts are made up, mens sewn, collar and sleeves made. I never try on a coat twice, unless by the express desire of the customer, and then I frequently have it finished and place a few balisting stitches over it to make it appear like a balist. If you take the trades in the West End where this method is adopted, I am prepared to challenge any one that they have 35 per cent. less alterations than those who practice "rough" balisting. Some years ago I was cutting in a leading regional trade in Jermyn-street, and I trembled for my ideas then, but I carried them out, and I had no cause to regret it.

I omitted to mention to you just now when speaking of West End styles that usually a much older style is cut than in the City and provinces. Their customers prefer a broad front and shoulder, and do not care to have an armhole they can walk into. West-End customers are mainly men of position, and can afford changes of garments suitable for their various engagements. I have been told when I have suggested that by having a pair of trousers out so-and-so, that it would be impossible to sit down in them. "Oh, I do not want to sit down in them, I want them for the park!" So that it is of the utmost importance to ascertain ~~with~~ the customer wants and to cut it accordingly. Well, gentlemen, my time is nearly gone, and I have only one other matter to speak to you upon, and that is

The Examination of Work

When brought in by the workman. Never let a garment pass without examination at the time it is brought in. Do not say, "hang it up, I will look at it by and bye." Then as to the method; some others I have known, when they take a coat in hand, immediately begin by looking for the bottom of the inside breast pocket (laughter). When you get a coat in, take it in

your hand then: (illustrating it by a dress coat on the board in front), and see that the collar and fronts are right, and then the sleeves are properly placed, and so on. Do not be backward in expressing your appreciation of a good garment to the journeyman; let him know that you prize the effort he has made to please you. (Cheers). They like it. It is an encouragement to them, and depend upon it, it pays to treat a journeyman with respect. I always try to remember that I have been a journeyman myself. I am ashamed to say it, but in many instances, the greatest tyrants at the cutting board, are those who have risen from the shop board; but thanks to trade restriction, that sort of thing is getting obliterated. As a foreman, their is no necessity in treating workmen with respect to be too familiar or chummy with them; in fact you will find, as I have found, that as time goes on, it is best to keep your proper position, and mean upon its recognition all round. You may be as familiar as you like out of doors. I once had a man under me when cutting in Beville Row, who had formerly worked by my side on the board, and who would persist in addressing me in a free and easy way as "Mac," at all times as of old. I called him into my room, and told him that he might address me as he pleased when at the pressboard, but in business he must observe the same rules as the others. I merely mention that in passing, and as you young men are most of you aspiring to be cutters, I recommend you to make yourselves masters of your profession by diligent and careful study and patient practice. Far away from you my little petty conceits you may have, to save it being knocked out of you, when; you go into a shop, and have to cater for a lot of men. Let me say to you one word

In Conclusion,

and it is this: that if so be you are unsuccessful in securing a cutter's berth, and have to go back to the board again, don't be disheartened. Your study here will not be thrown away, nor your time wasted; for I hold that every journeyman tailor ought to know something about cutting, and it stands to reason that they are better men for the scientific knowledge they have acquired. I am glad to have had this opportunity of addressing these few remarks to you, and I wish you all, most heartily, success in your cutting career. (Loud applause.)

Dr. Humphreys rising said, well young men, you have had a very practical address from a thorough practical man, and all I can say to you is, ponder over it, profit by it. (Cheers.)

Mr. Vincent then rose, and said, I am sure we all appreciate the kindness of Mr. McCallan in coming to speak to us to-day. Mr. McCallan is one of my oldest friends in London; and I personally feel very grateful to him for his address. You all know my views with regard to being practical men, and I am glad to know that some of you who have not been brought up to the trade, are taking evening instruction in putting garments together. With regard to the features of West End trades, I should advise you all to carefully study them and so cultivate a style of your own. In the matter of passing work referred to by Mr. McCallan, I found it a good plan in my own experience, to try every coat on myself. In most cases you can get a very good idea whether a coat will fit by so doing. I will now say two of the students to speak.

A vote of thanks was proposed and seconded by two of the students, and carried with acclamation.

In responding, Mr. McCallan said, I congratulate you that you have got two practical sailors as teachers. Dr. Humphreys' name is known the world over, and he is respected wherever he is known. Then you have my friend Mr. Vincent, one of the most patient painstaking men I know in the trade (hear, hear), and if you do not make headway under them, you never will under anybody. I congratulate you, and beg to acknowledge the vote you have generously accorded me. (Applause.)

At the conclusion of the lecture, Mr. McCallan showed the students some very artistically made garments which he had brought with him, in examination of which, they appeared to take great interest and pleasure.



TEACHERS AND PUPILS

AT OUR ACADEMY.



An Address by Mr. W. D. F. Vincent.

Reported by Mr. C. Green.

If the young men who perpetually flow through the *Tailor and Cutter Academy* in a constant stream take to heart and treasure up the half of the goodly counsel given in these weekly lectures, they should become men of the finest metal. Never, I suppose, were young men favoured with such a plethora of wisdom's words for the governance of future conduct as these addresses have contained. The sage advice of the venerable Doctor last week has been supplemented by his talented coadjutor, Mr. Vincent, this week. The students seemed to me to be very proud of their junior tutor, who, as Federation Prisoner, has shown himself to be a man of no mean order; but that which endears him most to the young men is that high-born kindly courtesy with which he treats them all, and seeks to lead them with a patient hand through all their difficulties.

The proceedings were commenced as usual by a few introductory words from Mr. Williamson, who said that, as on the occasion of introducing the doctor last week, it was the merest formality to attempt to introduce Mr. Vincent to his own pupils. It was to him a matter of profound satisfaction that Mr. Vincent was not only popular with his pupils (hear, hear, and cheers)—but that the efficiency of the Academy had risen considerably during even the short period of his regime in imparting teaching. Especially in cutting it was more than half the battle the manner and method of the teacher; and this was well exemplified, he was pleased to say, in the mutual confidence which existed here between the teacher and his pupils; and though Mr. Vincent was always with them, yet he (Mr. Williamson) felt sure that in his present rôle of special lecturer they would give to him a cordial welcome. So without saying more he would call on Mr. Vincent to address them.

Mr. Vincent, on rising, was greeted with prolonged applause. He said:—

GENTLEMEN,—I am very much obliged to you for your kindly reception, but I assure you I do not feel quite at my ease. Lecturing is not in my line; I am more at home in quietly talking to you at the cutting-board, or I might manage to maintain a little coherency if I sat down to write a paper. But I have not had time to do this in the few hours' preparation which I have been able to bestow upon my address to you to-day. Nevertheless, when the proprietors asked me to occupy the platform this week I felt it was my duty to comply. I hold it is the duty of each of us to impart to others what we can of knowledge and experience gained in the struggle of life. It is a common practice, as most of you know, among business men to "take stock" at least once—sometimes twice—a year. What I want you to do to-day is to "take stock" of your energies, your capabilities, and your requirements. You have entered upon a profession that a life-time is too short to master, and in the pursuit of it you will be met with intricate problems which it

will tax your utmost ingenuity to solve. My advice to you therefore is, never shrink a difficulty that make up your mind to conquer it, and not be conquered by it. I need scarcely say anything upon the dignity of our calling, which has for its object the adorning of the most perfect work of God. As you know, it is about the oldest in the world, and unless we disgrace it, it will never disgrace us. I should like to say a word of commendation of you as students, for the care and diligence which you have shown while you have been here. I am glad to note it, for the time of your stay here is to all intents and purposes a lifetime, and the use you make of it must have a material influence on the success you are likely to make in after life. I would encourage you, therefore, to spare no efforts to turn your opportunities to the very best advantage, and to make yourselves fully conversant with everything that appertains to the trade you have chosen to follow. When you leave here the most of you will, I suppose, be aspiring to enter the cutting room, and I should like to say a word to you on that subject. As regards the salary you ought to ask. Well, some of you are much better equipped than others, and could cut almost any garment, and consequently command higher wages; but let me advise you not to demand too high a wage to begin with. If you get 30s. or 32s you should be satisfied. Some of you may say that is no better than you have been earning on the board. That is quite possible, but you must remember it is an entirely new line of life upon which you are entering, and in which you have yet to get that most valuable of all acquisitions—experience. Having got your situation, the next point is how to keep it. Well, first of all, every young man on entering a berth makes a host of good resolutions, and I have no doubt you will do likewise, at any rate I hope you will, and not only make them, but have sufficient force of character to carry them out; they will form a great addition to your stock, and help you to stick in your new berth. There is perhaps just one such, that above all others you should give the preference, I refer to the golden rule: "Do unto others as you would they should do unto you." Act upon that towards customer, employer, and workman. Deal justly with a customer, and if he wants your advice give it him with candour and truth, that he may learn to trust you again. Deal justly with your employer; he has enough to bear with in the worries of wage-providing, bad trade, and bad debts, without having the additional burden of an untrustworthy cutter. Deal justly with your journeymen. Remember you have it very much in your power to make their lives happy or miserable to a very large extent, and as you would have done to you do to them. If you have any complaint to make in regard to the manner they have executed their trade, do not do it before the other men, call the delinquent into your cutting room, and say, this does not suit, point out to him in a kind and considerate tone the fault, and suggest to him what you think should be done. If you have any complaint to make, and depend upon it, he will be only too pleased to carry out your wishes to the best of his ability; whilst, on the other hand, by making complaints before all the shop, you will make the men feel small and raise an antagonistic spirit which will be anything but conducive to that kindly feeling that should always exist between the cutter and workman, showing patience on the one part, and consideration for the cutter's difficulties on the other. Now, a word as to your capabilities. You will have learned a system and gone through a number of courses of a thoroughly practical nature, designed to bring you into contact as far as possible with the ordinary routine of cutting in daily practice;

and in addition to this you will most likely take with you a set of block patterns to assist you, but the most important point is still looking, and that is how to scrutinize the figure of man, and to deviate from your system or your "blocks" to meet their various peculiarities. There is nothing like putting your knowledge to a test. That knowledge lingers longest in our minds when we ourselves discover, and if there are no other means at hand test your problems in padding and verify everything for yourselves. Have always a very high ideal of perfection, and endeavour to work up to it. Let your endeavour be Excellence, and let nothing leave your hands that you would not be proud to acknowledge as of your workmanship. Competition is very strong, and you will find it difficult to get along if you traverse the dead level of mediocrity; but there is plenty of room in the upper stories; and though the doorway may be narrow, yet I want you to go to work with a determination that you at least will succeed to climb the ladder of fame. You will find it a very great assistance to you to note the characteristics of successful men, and the qualities which have made them great. Having discovered what in them was excellent, study to acquire the same for yourselves. As a result of such an examination you will find, I think, that some such summary as the following will embrace the most potent influences which have dominated their characters: Perseverance, Patience, Industry, Colonization, Punctuality, Arrangement, Firmness and Firmness are twin sisters, and without them no great object can be achieved. You have read in your histories how at the great Battle of Waterloo the Guards had to patiently wait for eight hours under the hottest fire before the order came for them to charge. This was true British pluck. (Applause.) The next in order is

Industry.

No man has time to be lazy.

He who dreads in thoughtless idleness
Has ere the morning mists have ceased to loom,
Till the lag shadows of the night arrive,
Lapsed in the arms of sloth.

There is a saying in the grand old book that "The hand of the diligent maketh rich." And you will find, if you put this to the test, that these are words of truth. Of

Calculation.

It is not necessary that I should say much. It is self-evident that no man can be successful if he is careless of his expenditure and foolish in his method of business. No man, for instance, would be likely to succeed who would insist on travelling to Leeds for the same cloth he could get in St. Martin's Lane, even though he got it at a lower price per yard, the cost of travelling, the loss of valuable time, &c., should all enter into his calculation. Of

Punctuality.

I do not think I need say anything. That has been spoken of by others who have addressed you in these lectures; nevertheless it is a most important subject, and I do not mean to reserve your most careful consideration, and that you will be living examples of this virtue. I strongly commend to you the final subject,

Arrangement.

Order is Heaven's first law, and you will find that by a well-regulated method you will be able to accomplish more work in less time, and with less labour, than by any fruitless hurrying and pall-mall haste, which ends in confusion. Dr. Humphreys spoke to you last week upon the importance of economy. No words of mine could add weight to those of his, and yet I cannot refrain from urging upon you to make the best use of your time. Franklin once said, "Don't thou love life? Then do not squander time, for that is the stuff life is made of"; and I think it was Horace Mann who made the startling proclamation:—"Lost, yesterday, somewhere between sunset and sunrise, two golden hours, each set with sixty diamond minutes. No reward is offered, for they are gone for ever!" (Applause.)

Before sitting down, I should just like to run through a day's routine in a shop. Nine o'clock is the usual hour for arrival at business; the first half hour is generally spent by a hasty glance over the paper, a run through the orders which have to be cut; and if you have the workmen on the premises, it is as well to see what work they have in hand, and what progress has been made with it. If your men are out of doors, you will need to look through your order and see whether it is necessary to send the "trotter" round to look up any important order which has to be sent home to time. This done, you commence cutting, and here let me advise you from my own experience, if you have a

difficult job to cut, always to cut that first. You are less likely to be disturbed by customers coming in, and you will find fewer than at a later period in the day, when a host of things may be sure to be ready to meet customers as they come in, take their orders, or measure them, according to the method of the establishment in which you are in; and you can return again to the cutting room without suffering much from the interruption. The second sort of thing goes on from day to day, till towards the end of the week, when there comes the taking of the log. I found very great help in this matter from the adoption of the National Average Time Log, published at this office. Indeed, the adoption there was always little points in dispute. I recommend you to adopt a much longer and serious matter. I recommend you to adopt a system, wherever you can, believing you will find that it will give satisfaction to the employer and workmen, and save you serious worry and trouble. Another matter connected with this question is the time of payment, and let me urge upon you that your utmost endeavour to pay the log on Friday night. I mentioned this matter in a recent essay before the Metropolitan Society, and although some of them were doubtful of this operation, others came forward who had used this practice with the most beneficial results to both the firm and the workman, and the workman to take the money home to his wife to spend to the best advantage.

The Ladies Trade.

In conclusion, I did think I would say a few words upon the ladies' trade, but my time is nearly gone, and I can only say one remark to make to you as young men. Many young men are particularly nervous and foolish in dealing with ladies; a sort of bewildered timidity seems to take possession of them, this should be overcome, for, besides being embarrassing to the lady, it is likely to have a serious effect on the correctness of your measuring. I have always found that ladies appreciate a most business-like attitude towards them, and the most simple observance of ordinary courtesy. Well, gentlemen, now that my task is done, I have to thank you for the patient attention with which you have listened to my remarks; and I sincerely hope to meet you all one day, prosperous and successful men. (Prolonged applause.)

Dr. Humphreys then rose and said, well my young friends, I am sure you must have all been interested by the address, in which you have just listened. Unfortunately, I have not been able to hear the whole of it, but I have heard sufficient to satisfy me of its true ring. I am very glad to have a colleague of such ability as Mr. Vincent. He is comparatively a young man, but he has got an old head on him. His head is not bleached to mine in, but he has got it stored with a vast amount of knowledge; knowledge that cannot be got by making a hole in the top and dropping it in, but by making the best use of his time. (Laughter.) He stands before you to-day as a grand example to you all, of a patient, persevering, methodical, and successful man. (Loud cheers.)

A vote of thanks, on the motion of two of the students, was then put by Mr. Crawford, and carried unanimously.

In responding, Mr. Vincent said, the kindly words of Dr. Humphreys were much beyond his merits (No, no). Well, that I can say, I appreciate them very much, but I did not know I was such a wonderful man before (Cheers and laughter).

Our Cutting Academy; Time, Fees, &c.

As frequent enquiry is made as to the time it will take to acquire the art, we may state that, for those who wish to learn it thoroughly, we have four periods of time, viz. One month six weeks, two months, and three months. If the student starts with no previous knowledge of cutting, if convenient, two months is certainly desirable, and many take the entire course of three months; though some of our students, having a good practical knowledge of tailoring, with some previous practice in measuring and being naturally quick and apt, have been mastering the art in a month. It is entirely a matter of circumstances and convenience, and we are always pleased to assist in advising applicants as to what is best to do under the circumstances. Young men with no practical knowledge of tailoring frequently stay three months with advantage, and ought to do so when circumstances will permit.

The fees are as follows: Three Months, £13 10s.; Two Months, £10; Six Weeks, £7 10s.; One Month, £5.

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Industry.

No man has time to be lazy.

He who dreads the thunders of strife
And ever the morning mist has come to hear,
And the long shadows of the night arrive,
Stood in the arena.

There is a saying in the grand old book that "The hand of the diligent maketh rich." And you will find, if you put this to the test, that these are words of truth.

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difficult job to cut, always to cut that first. You are less likely to be disturbed by customers coming in, and you will feel freer than at a later period in the day, when a host of things may perplex and worry you. Then, as the day progresses, you will be ready to meet customers as they come in, take their orders, or measure them, according to the method of the establishment in which you are; and you can return again to the cutting room without suffering much from the interruption. The same sort of thing goes on from day to day, till, towards the end of the week, there comes the taking of the log. I found very great help in this matter from the adoption of the National Avenue Time Log, published at this office. Before its adoption there were always little points in dispute, and the log takes away a much longer and serious matter. I recommend you to adopt it wherever you can, believing you will find that it will give satisfaction to the employer and workmen, and save you endless worry and trouble. Another matter connected with this question is the time of payment, and let me urge upon you to pay your stoutest employees to pay the log on Friday night. I mentioned this matter in a recent essay before the Metropolitan Society, and although some of them were doubtful of its operation, others came forward who had used this practice with the most beneficial results to both the firm and workmen, greatly facilitating early Saturday finishes, and enabling the workman to take the money home to his wife to spend to the best advantage.

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The Diagrams

ILLUSTRATING

THE TAILOR AND CUTTER

STUDENTS'

Preparatory Instructor

AND GUIDE.

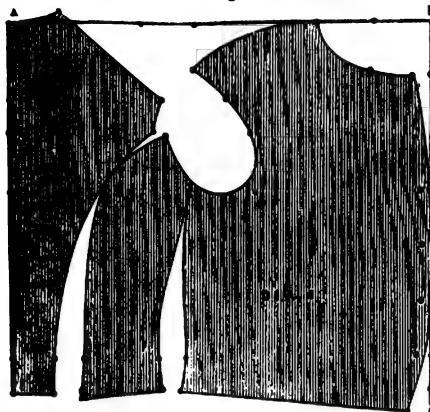
THE JOHN WILLIAMSON COMPANY, 83 & 94 DRURY LANE,

LONDON, W.C.



PLATE 1.

A First Lesson in Draughting.—See page 3.



The same Draught produced by System.—See page 4.

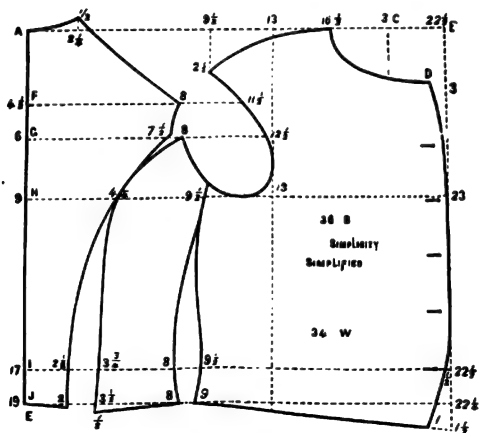
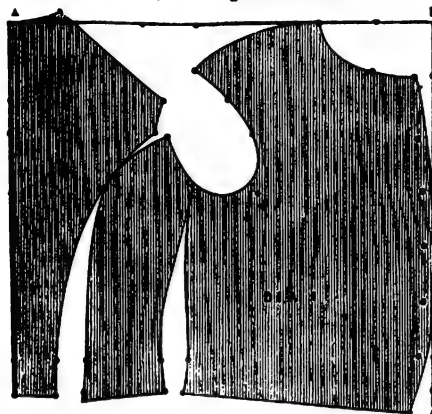


Diagram 2.

This Diagram will be found a very easy one, we give it simply as an illustration.

PLATE 1.

A First Lesson in Draughting.—See page 8.



The same Draught produced by System.—See page 4.

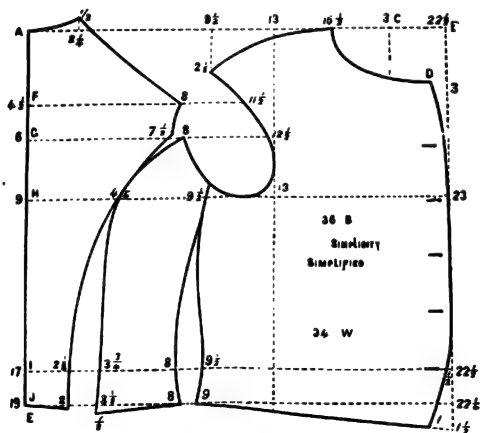


Diagram 2.

This Diagram will be found a very easy coat, we give it simply as an illustration.

PLATE 2.

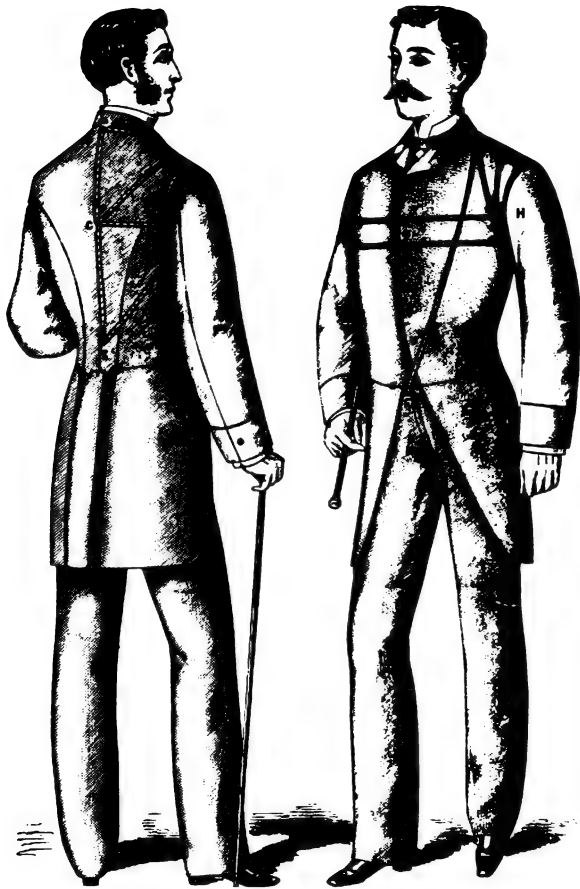
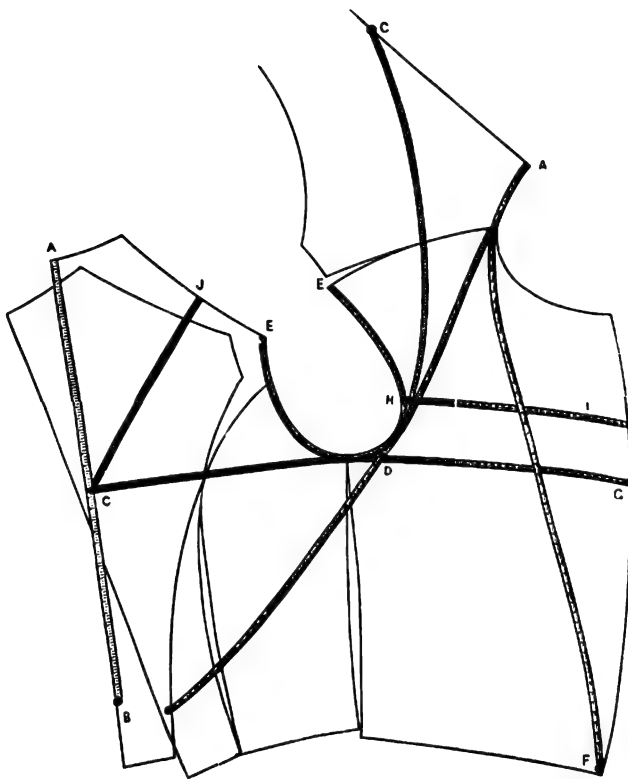
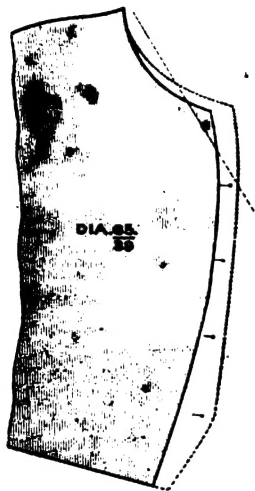


PLATE 3.



Admeasurement—See page 5.

PLATE 4.



DIA. 4.—A FROCK COAT MODEL.

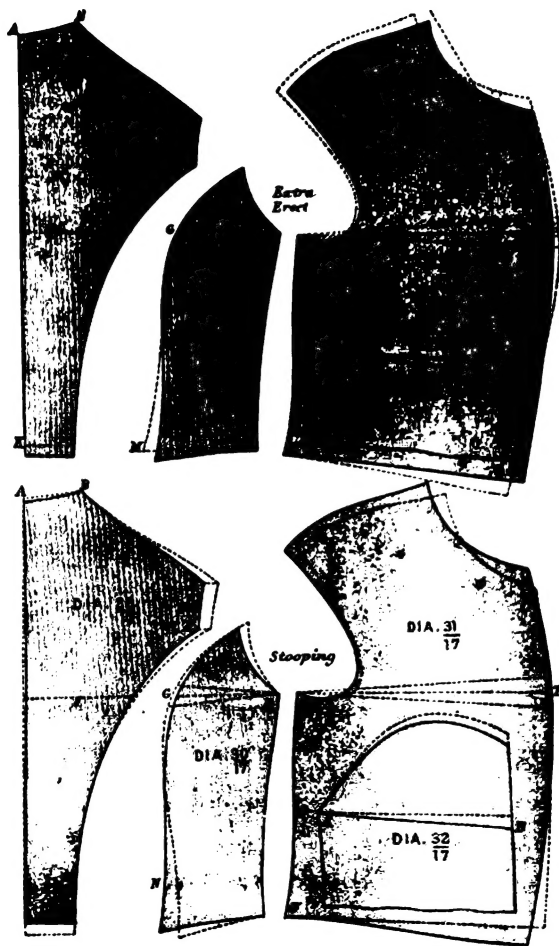
Adapted to a Morning Coat.—See page 7.



DIA. 5.—THE FROCK MODEL.

Adapted to a variety of Styles.—See page 7.

PLATE 8.



Adaptations of the proportionate Model to the Extra Erect and Stooping Conformations.—See page 8.

PLATE 8.

PLATE II.

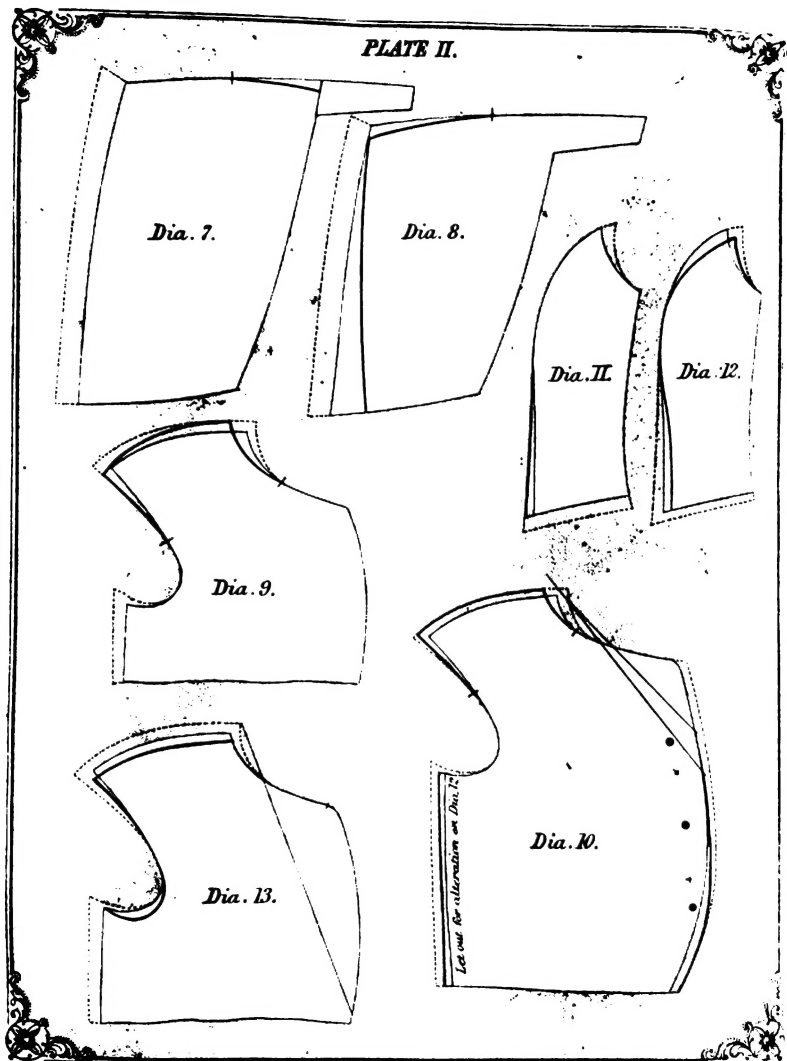


PLATE II.

